

1940

THE ART OF THE  
NORTH AMERICAN INDIAN  
OF THE UNITED STATES



THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY  
TOLEDO, OHIO, U. S. A.



THE ART OF THE NORTH AMERICAN  
INDIAN OF THE UNITED STATES

PARTICULARLY THAT OF THE MOUND  
BUILDERS, OF THE WOODSMEN OF THE  
EAST, OF THE PAINTERS AND POTTERS  
OF THE SOUTHWEST, OF THE PEOPLES  
OF THE PLAINS AND MOUNTAINS, AND  
OF THE PEOPLES OF THE FAR WEST

JANUARY-FEBRUARY NINETEEN HUNDRED FORTY-SIX  
THE TOLEDO MUSEUM OF ART  
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## FOREWORD

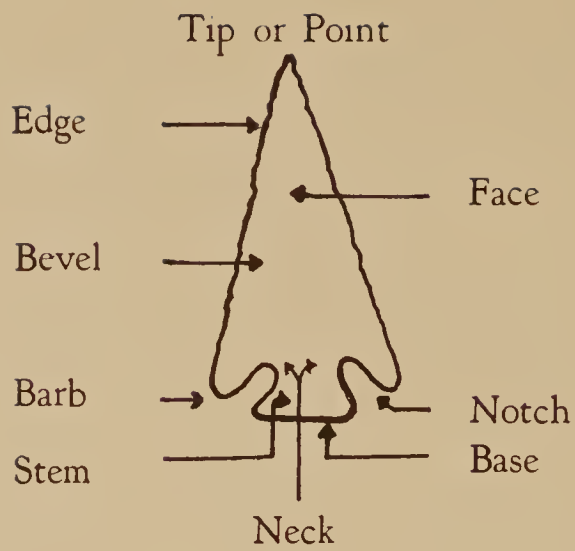
The North American Indian was a keen observer of nature, as a matter of fact his very existence depended on his keenness of observation. The closer the observation the more lucid and retentive does the mind become. These qualities automatically develop the eye which in coordination with the brain makes it all the easier to create with the hand.

As a creator of space objects, of objects that we generalize as the arts, the Indian was the great master-man of all the primitive peoples of the world. Though he was only an exponent of a Stone Age we look with awe and delight at some of the finished articles which because of workmanship and an apparent knowledge of pure design are wholly worthy of a far more advanced culture of civilization.

His tools were stone, bone or shell. His materials, out of which he fashioned his objects, were stone, bone or shell, and, naturally, the softer materials of the vegetable kingdom. His cutting edges were only as sharp as the ground edges of primitive tools which imposed consequent limitations. But in spite of these limitations his product was more often than not as meticulously finished as in an age of machined tools. He was a primitive craftsman of extraordinary ability when at his best.

Inasmuch as the story of the American Indian has been consistently within the province of the archaeologist and the ethnologist the artistic abilities of the man and the artistic qualities of his work have not often enough been brought to our attention. With this in mind the objects herewith described have been selected, not because of their rareness or because they assist in defining historic relations or geographical units of culture, but because in our eyes they are worthy of study purely from an artistic point of view. Even the most primitive implement, the prehistoric hammerstone, has been selected because the flaking and the pecking were skilfully done and the completed object a delight to the eye, and a wholly adequate hand-hammer for its maker and owner. Of course, the Indian craftsmen were not all true artists any more than all craftsmen today are all true artists, but the majority were, and the instinct was, one might say, universal, even more so than is the case today. This is the more obvious because every Indian had to rely upon himself and not on trained craftsmen of the tribe if he wanted a tool to use or wished to produce a necessary object. Certainly one finds crude tools and crude objects, but taken all in all one finds little difficulty in selecting tools and objects of artistic excellence.

In the Cincinnati Museum of Art there are over fifty thousand Indian objects listed. In the Ohio State Museum there are thousands of objects from the graves of our justly famous Ohio Mound Builders. From these two sources more than five hundred artistic items have been selected, described and exhibited for the benefit of our public. It represents a cooperative venture among three sister Ohio Museums, and we are deeply grateful to be able to make a consistent exposition of the art of the North American Indian and by means of lectures and our catalogue give due credit to the early inhabitants of our North American Continent who are, in our opinion, the most outstanding primitive peoples of the world.



Barbed



Straight Shoulder  
and Concave Base



Sloping Shoulder  
and Convex Base



Stemmed



Triangular



Pentagonal

General Nomenclature and Six Typical Shapes of  
Arrow-Heads from the State of Ohio



## STONE WEAPONS

In the central part of Ohio, in Licking County, there have been found flint quarries worked by the aborigines of this part of the North American continent. The site is known as Flint Ridge and is near Zanesville. Deep holes, more or less circular, define the extent to which the local and even the far-distant Indians quarried their flint for the fabrication of certain stone implements. In the quarry pits have been found heavy stone hammers; man-shaped hammers with which the quarriers knocked off chunks of flint. These cores, the raw material, constituted the first step in the fabrication of flint points, or other flint weapons. From the raw core the Indian could, by percussion blows, roughly shape the weapon he had in mind. Then, to produce a perfect cutting edge and to shape the mass into a typical form, such as an arrowhead, a knife, a pick, et cetera, he resorted to chipping by hand pressure, especially when the smaller, more delicate objects were to be produced.

Apparently he held the core of flint, which was about the size of the object to be made, in his hand, and with a chipper (generally deer horn) he applied pressure working from the point and edges toward the center and base. This hand pressure was sufficient to flake off what is called a chip. Thus by flaking large and small chips the form of the object soon took shape, and, finally, an effective cutting edge was produced by primary, secondary and even tertiary chipping, each in its progressive stage producing a sharper and finer cutting edge. Of course, considerable skill was necessary, and a knowledge of the material, and the way it naturally flakes, in order to produce the artistic forms which are shown herewith.

Experimenters, by practice, have found that chalcedony, jasper and agate are the easiest to work, respond most readily to this technique, but fine examples of the red man's craftsmanship have been found made of chert, quartz, obsidian, argillite, porphyry, quartzite and other minerals. All minerals, within this same classification, constituted no difficulty in producing fine shapes and forms when the craftsman himself was skilful. It may be said without reservations that the North American Indian could be an artist of very high degree, as is conclusively demonstrated by the many fine examples which have been found and preserved.

### 1 BARBED ARROW POINT

*Cincinnati Art Museum*

Primary and secondary chipping. Red, translucent; material unknown. So-called bird-point.

BIG BONE LICK, BOONE COUNTY, KENTUCKY

SIZE: 1 5/16" l.

### 2 BARBED ARROW POINT

*Cincinnati Art Museum*

Primary chipping; red flint; straight base. So-called bird-point.

SOURCE UNKNOWN

SIZE: 1 5/16" l.

### 3 BARBED ARROW POINT

*Cincinnati Art Museum*

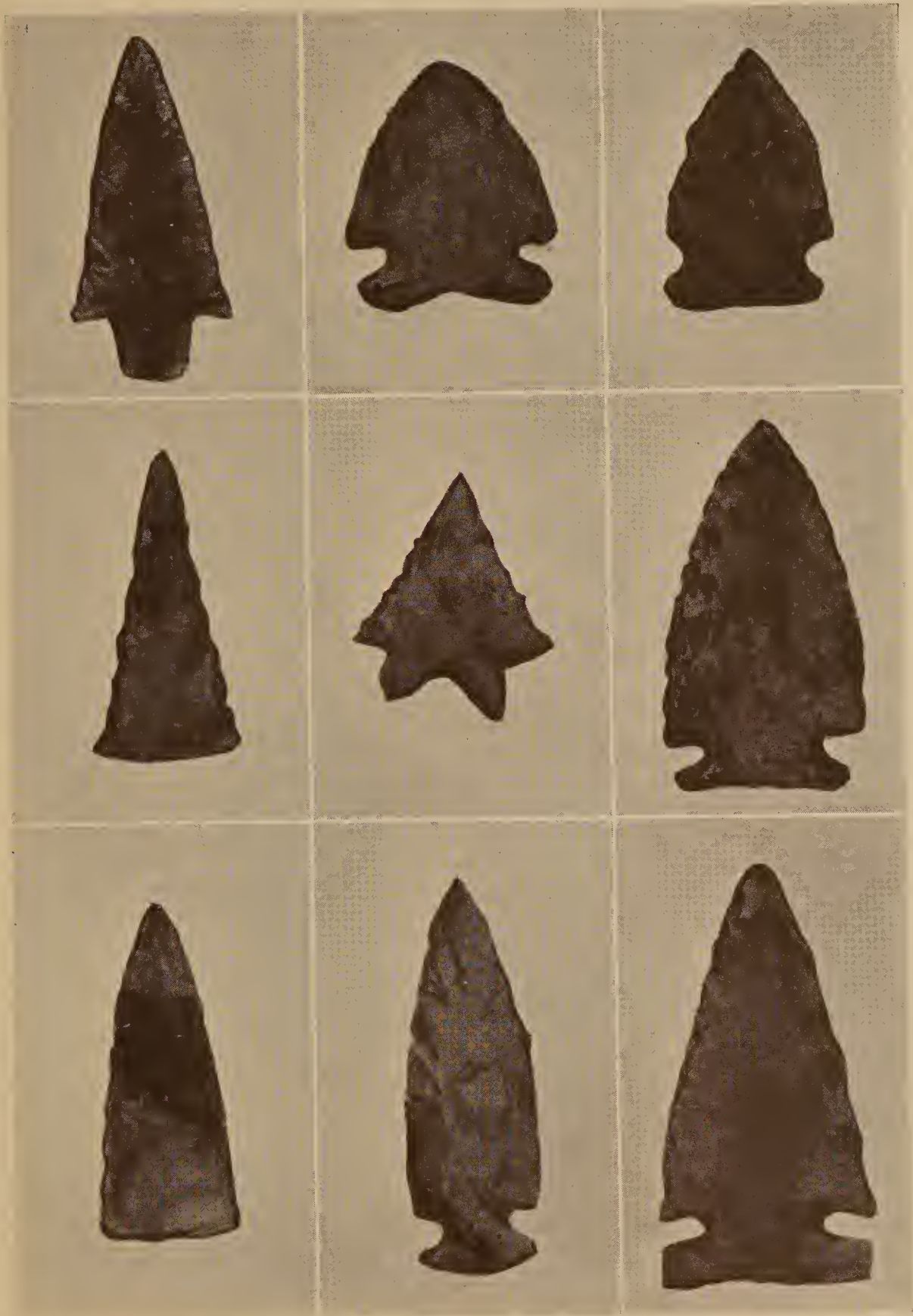
Primary and secondary chipping; brown flint. So-called bird-point.

SOURCE UNKNOWN

SIZE: 3/4" l.

- 4 ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; translucent, light-gray flint; three concave edges. So-called bird-point. The tip of this arrowhead has been sharpened to a needle point.  
SOURCE UNKNOWN SIZE: 5/8" l.
- 5 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary and secondary chipping; black, brown and whitish striated flint.  
FORT ANCIENT, OHIO SIZE: 1 1/4" l.
- 6 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary and secondary chipping; whitish and red-brown striated flint. Good specimen.  
OHIO RIVER BANK SIZE: 1 9/16" l.
- 7 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; reddish flint.  
OHIO RIVER BANK SIZE: 1 3/16" l.
- 8 ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; brown flint; triangular type, but with concave base.  
OHIO RIVER BANK SIZE: 7/8" l.
- 9 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; brown, striated flint.  
OHIO RIVER VALLEY SIZE: 2 3/16" l.
- 10 ARROW POINT(?) *Cincinnati Art Museum*  
Primary chipping; brown flint. Because one side is more curved than the other this may be a knife form.  
KENTUCKY SIZE: 2" l.
- 11 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light brown flint; convex base.  
NEAR AURORA, INDIANA SIZE: 1 7/16" l.





31  
87  
6

127  
44  
138

131  
139  
106

- 12 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; brown, striated flint; deeply serrated edges.  
HIGHLAND COUNTY, OHIO SIZE: 1 7/16" l.
- 13 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; brown flint; straight base.  
AURORA, INDIANA SIZE: 1 7/8" l.
- 14 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; violet and brown flint; straight base. Tips of barbs broken off.  
SOURCE UNKNOWN SIZE: 1 11/16" l.
- 15 BARBED SPEAR POINT *Cincinnati Art Museum*  
Primary chipping; striated brown flint; slightly convex base.  
KENTON COUNTY, KENTUCKY SIZE: 3 1/8" l.
- 16 BARBED SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; concave base.  
SOURCE UNKNOWN SIZE: 2 11/16" l.
- 17 TRIANGULAR KNIFE-BLADE *Cincinnati Art Museum*  
Primary chipping; brown and gray striated flint. One edge on each face sharply beveled.  
AURORA, INDIANA SIZE: 2 15/16" l.
- 18 SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; brown flint; convex base. In form like a large drill.  
AURORA, INDIANA SIZE: 3 7/8" l.
- 19 STEMMED SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; banded flint, brown and gray.  
HIGHLAND COUNTY, OHIO SIZE: 6 3/4" l.

20 LANCELIKE OBJECT

*Cincinnati Art Museum*

Primary chipping; brown flint. The fact that one side is straighter than the other leads one to assume that this object may have been used as a knife.

SOURCE UNKNOWN

SIZE: 4 9/16" l.

21 SPEAR POINT

*Cincinnati Art Museum*

Secondary chipping; banded flint, gray, red and white.

CLEVELAND, OHIO

SIZE: 3 7/16" l.

22 SPEAR POINT WITH ROUNDED SHOULDERS

*Cincinnati Art Museum*

Secondary chipping; violet, brown and gray flint; convex, notched base.

SOURCE UNKNOWN

SIZE: 5 1/16" l.

23 BARBED ARROW POINT

*Cincinnati Art Museum*

Primary chipping; brown flint with reddish areas; slightly convex base. Good example.

SOURCE UNKNOWN

SIZE: 2 1/2" l.

24 BARBED ARROW POINT

*Cincinnati Art Museum*

Primary chipping; banded red and gray flint; straight base.

SOURCE UNKNOWN

SIZE: 2 5/16" l.

25 STRAIGHT-SHOULDERED ARROW POINT

*Cincinnati Art Museum*

Secondary chipping; buff flint with red point; slightly concave base. Interesting specimen.

MASSACHUSETTS

SIZE: 2 9/16" l.

26 BARBED ARROW POINT

*Cincinnati Art Museum*

Primary and secondary chipping; brown and gray striated flint; high barbs; convex base. Unusual shape.

SOURCE UNKNOWN

SIZE: 1 3/4" l.

27 STRAIGHT-SHOULDERED ARROW POINT

*Cincinnati Art Museum*

Primary chipping; light brown flint; concave base.

SOURCE UNKNOWN

SIZE: 2" l.

- 28 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; buff and reddish striated flint; slightly concave base.  
SOURCE UNKNOWN SIZE: 1 15/16" l.
- 29 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light brown flint; heavily serrated edges.  
JAMESTOWN, KENTUCKY SIZE: 1 7/8" l.
- 30 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; red flint; straight base.  
SOURCE UNKNOWN SIZE: 1 1/2" l.
- 31 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping and some secondary chipping; translucent material, unclassified but probably chalcedony.  
BIG BONE LICK, BOONE COUNTY, KENTUCKY SIZE: 1 11/16" l.
- 32 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; brown flint; concave base. Right barb broken off.  
JAMESTOWN, KENTUCKY SIZE: 1" l.
- 33 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; buff and gray flint; stemlike base, slightly convex.  
GUNPOWDER CREEK OR BIG BONE CREEK, INDIANA SIZE: 1" l.
- 34 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; buff and brownish striated flint; straight base.  
SOURCE UNKNOWN SIZE: 1 1/8" l.
- 35 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; brown mottled flint; straight base.  
CALIFORNIA, KENTUCKY SIZE: 3/4" l.



- 36 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; reddish-brown flint; slender stemlike neck; left barb broken off.  
BIG BONE LICK, BOONE COUNTY, KENTUCKY      Size: 1 3/16" l.
- 37 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray and light brown flint; convex base.  
SOURCE UNKNOWN      Size: 7/8" l.
- 38 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; buff and gray flint; concave base. Tip of right barb broken off but otherwise a well-shaped arrow-head.  
SOURCE UNKNOWN      Size: 1 1/4" l.
- 39 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light mottled gray flint; concave base.  
CALIFORNIA, KENTUCKY      Size: 1 5/8" l.
- 40 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint; concave base. Unusual shape but not particularly rare.  
SOURCE UNKNOWN      Size: 1 7/16" l.
- 41 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; white limestone; concave base. Serrated edges.  
ALTON, ILLINOIS      Size: 1 3/8" l.
- 42 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; striated gray flint; concave base, with wide neck. Modified bunt type.  
AURORA, INDIANA      Size: 1 1/16" l.
- 43 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray flint; concave base.  
SOURCE UNKNOWN      Size: 1 5/8" l.

- 44 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; whitish flint; deeply concave base. Tip of left barb broken. Somewhat rare but not unusual shape.  
SOURCE UNKNOWN SIZE: 1 3/16" l.
- 45 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint; concave base.  
CLERMONT COUNTY, OHIO SIZE: 1 1/16" l.
- 46 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint. This type is generally called a war point, but the especially sharpened point suggests that it was used as a drill, or perforator.  
NEAR MAYSVILLE, KENTUCKY SIZE: 1 3/4" l.
- 47 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint. Definitely serrated edges.  
SOURCE UNKNOWN SIZE: 1 9/16" l.
- 48 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; mottled gray flint. Definitely serrated edges.  
SOURCE UNKNOWN SIZE: 1 1/8" l.
- 49 ARROW POINT *Cincinnati Art Museum*  
Primary chipping; buff-colored flint, with reddish mottling. The shape suggests a drill. Point broken off.  
SOURCE UNKNOWN SIZE: 1 5/16" l.
- 50 ARROW POINT (?) *Cincinnati Art Museum*  
Primary and secondary chipping; reddish flint; flattened base. This shape often referred to as a cutting tool, or knife.  
SOURCE UNKNOWN SIZE: 1 9/16" l.
- 51 ARROW POINT (?) *Cincinnati Art Museum*  
Flattened base. Secondary chipping; light gray flint. Thin; flat on one side and rough on the other, so probably used as a cutting implement, or knife.  
AURORA, INDIANA SIZE: 1 5/8" l.



- 52 DRILL (?) *Cincinnati Art Museum*  
Primary chipping; white limestone. The general form is like a drill, but one side is perfectly flat, which would make a rather impractical drill.  
JACKSON COUNTY, WEST VIRGINIA SIZE: 1 13/16" l.
- 53 STEMMED DRILL (?) *Cincinnati Art Museum*  
Primary chipping; gray flint; tip of point broken. Could be used as a war-point.  
NEAR MAYSVILLE, KENTUCKY SIZE: 1 5/16" l.
- 54 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary and some secondary chipping; speckled whitish flint; straight base and high barbs. Interesting form.  
SOURCE UNKNOWN SIZE: 1 3/8" l.
- 55 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray flint; straight base. Deeply serrated edge with the point brought to a sharpened edge.  
SOURCE UNKNOWN SIZE: 2 5/16" l.
- 56 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint mottled with buff; concave base.  
SOURCE UNKNOWN SIZE: 2 1/16" l.
- 57 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray flint; slightly concave base. Interesting shape.  
BOURBON COUNTY, KENTUCKY SIZE: 1 3/4" l.
- 58 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray and buff flint; concave base. Tip of point broken off.  
SOURCE UNKNOWN SIZE: 1 7/16" l.
- 59 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint; straight base. This point has an unusual tip.  
SOURCE UNKNOWN SIZE: 1 3/8" l.

- 60 BARBED SPEAR POINT Cincinnati Art Museum  
 Primary chipping; whitish flint; slightly convex base.  
 SOURCE UNKNOWN SIZE: 4 1/8" l.
- 61 BARBED SPEAR POINT Cincinnati Art Museum  
 Primary chipping; white flint; convex base. The flaking, near the right shoulder, accidentally precluded this example from being a fine specimen.  
 JERSEY COUNTY, ILLINOIS SIZE: 4 1/16" l.
- 62 STEMMED LANCE HEAD Cincinnati Art Museum  
 Secondary chipping; buff and red flint. Sometimes these lance-like shapes are referred to as large knives.  
 COLUMBIA, OHIO SIZE: 7 1/2" l.
- 63 STEMMED SPEAR POINT Cincinnati Art Museum  
 Primary chipping; gray and buff flint.  
 SOURCE UNKNOWN SIZE: 3 5/16" l.
- 64 BARBED SPEAR POINT Cincinnati Art Museum  
 Primary chipping; gray flint; straight base. The peculiar way in which this type is shaped, that is, a narrow bevel and a wide bevel (reversed on the opposite side) is supposed to create a spinning motion when the arrow is released from the bow.  
 TAYLOR'S CREEK, KENTUCKY SIZE: 3 5/16" l.
- 65 BARBED ARROW POINT Cincinnati Art Museum  
 Secondary chipping; buff and red flint; slightly convex base.  
 SOURCE UNKNOWN SIZE: 2 7/8" l.
- 66 STRAIGHT-SHOULDERED ARROW POINT Cincinnati Art Museum  
 Primary chipping; gray and reddish striated flint; convex base.  
 SOURCE UNKNOWN SIZE: 2 3/8" l.
- 67 KNIFE POINT Cincinnati Art Museum  
 Primary and secondary chipping; pinkish flint; leaf shape. One side is less worked, much rougher than the other which might classify this point as a knife, rather than a spear point or an arrow head.  
 JACKSON COUNTY, OHIO SIZE: 3 5/16" l.

- 68 SPEAR POINT *Cincinnati Art Museum*  
Primary and secondary chipping; gray flint; leaf shape.  
SOURCE UNKNOWN SIZE: 3 11/16" l.
- 69 ARROW POINT *Cincinnati Art Museum*  
Primary chipping; dark gray flint; concave base, forming barblike shoulders.  
SOURCE UNKNOWN SIZE: 1 3/8" l.
- 70 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary and secondary chipping; brown flint; slightly concave base.  
KENTUCKY SIZE: 1 3/8" l.
- 71 ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray flint with blue-black area; triangular type with concave base.  
CALIFORNIA, KENTUCKY SIZE: 1 7/8" l.
- 72 DRILL (?) *Cincinnati Art Museum*  
Primary chipping; brownish; slightly concave base. Could be used as a war-point.  
NEAR LOUISVILLE, KENTUCKY SIZE: 1 1/2" l.
- 73 ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray-brown flint; convex base.  
SOURCE UNKNOWN SIZE: 2 1/8" l.
- 74 ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray-brown flint; convex base. Slender form.  
CALIFORNIA, KENTUCKY SIZE: 1 7/16" l.
- 75 ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint. Slender leaflike form.  
TAYLOR'S CREEK, KENTUCKY SIZE: 1 7/8" l.

- 76 ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray-brown flint; convex base. Slender type.  
SOURCE UNKNOWN SIZE: 1 3/8" l.
- 77 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray flint.  
AURORA, INDIANA SIZE: 1 5/8" l.
- 78 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint.  
CALIFORNIA, KENTUCKY SIZE: 1 3/16" l.
- 79 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray flint.  
GALLIPOLIS OR POINT PLEASANT, WEST VIRGINIA SIZE: 7/8" l.
- 80 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; whitish flint; straight base; generally called bird point.  
The light weight and the small size of this type has created the assumption  
that they were used for killing small birds.  
OHIO RIVER BANK SIZE: 3/4" l.
- 81 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray and brown striated flint. Deeply serrated edges grad-  
uating toward the point.  
NEAR AURORA, INDIANA SIZE: 2 1/4" l.
- 82 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; striated gray flint. Deeply serrated edges, graduating  
toward the point.  
AURORA, INDIANA SIZE: 1 3/4" l.
- 83 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray flint.  
SOURCE UNKNOWN SIZE: 2 3/16" l.

- 84 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; buff-colored flint; straight base. Tip broken off, otherwise good specimen.  
NEAR NEW RICHMOND, OHIO SIZE: 2 1/16" l.
- 85 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; buff and brown flint. Deeply serrated edges, graduating toward the point.  
BROMLEY, KENTUCKY SIZE: 2 3/8" l.
- 86 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint. With the exception of the tiny tip, which has been broken off, this is an excellent example.  
OHIO RIVER VALLEY SIZE: 1 15/16" l.
- 87 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint; slightly convex base. Rather deeply serrated edges graduating toward the tip.  
DAYTON, KENTUCKY SIZE: 1 1/2" l.
- 88 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; buff and brown flint.  
SOURCE UNKNOWN SIZE: 1 7/8" l.
- 89 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Sharpened edges; gray flint.  
This triangular form is often referred to as a birdpoint but more generally is conceded to be a "war" point, one that not being barbed was not fastened firmly to the arrow and, therefore, remained in the body when the arrow-shaft was withdrawn.  
CALIFORNIA, KENTUCKY SIZE: 1 1/2" l.
- 90 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Partial secondary chipping; mottled brown and gray flint.  
CALIFORNIA, KENTUCKY SIZE: 1 1/2" l.



- 91 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; striated flint.  
SOURCE UNKNOWN SIZE: 1 3/8" l.
- 92 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; uniform whitish flint. Good specimen.  
RIVERBANK FIND, OHIO SIZE: 1 9/16" l.
- 93 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint, slightly mottled.  
SOURCE UNKNOWN SIZE: 1 15/16" l.
- 94 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; light gray flint.  
SOURCE UNKNOWN SIZE: 1 1/4" l.
- 95 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; white limestone. Good specimen.  
ALTON, ILLINOIS SIZE: 1 1/4" l.
- 96 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping only; white quartz, semi-transparent.  
SOURCE UNKNOWN SIZE: 1 1/4" l.
- 97 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint. A fine example of its kind.  
RIVERBANK FIND, OHIO SIZE: 1 5/8" l.
- 98 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; regularly and rather deeply notched. Fine example.  
RIVERBANK FIND, OHIO SIZE: 1 3/8" l.



- 99 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint.  
SOURCE UNKNOWN SIZE: 1 1/4" l.
- 100 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; light gray flint.  
SOURCE UNKNOWN SIZE: 1 3/8" l.
- 101 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping with regular, deeply serrated edges; light gray flint, with straight base.  
DAYTON, KENTUCKY SIZE: 1 1/4" l.
- 102 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray flint; straight base.  
GUNPOWDER CREEK, INDIANA SIZE: 1 3/4" l.
- 103 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; light gray flint; straight base.  
NEAR AURORA, INDIANA SIZE: 1 7/16" l.
- 104 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; buff-colored flint; straight base.  
SOURCE UNKNOWN SIZE: 1 3/16" l.
- 105 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; convex base.  
SOURCE UNKNOWN SIZE: 1 1/2" l.
- 106 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; whitish flint; straight base. Fine example.  
SOURCE UNKNOWN SIZE: 2" l.

- 107 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; straight base.  
NEAR NEW RICHMOND, OHIO      SIZE:  $1\frac{1}{2}$ " l.
- 108 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; mottled white and brown flint; straight base.  
SOURCE UNKNOWN      SIZE:  $1\frac{3}{8}$ " l.
- 109 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; straight base. This form is generally known as a bunt, or blunted arrow head. Perhaps a rechipped arrowhead, the point of which had been broken off.  
NEAR MAYSVILLE, KENTUCKY      SIZE:  $1\frac{1}{16}$ " l.
- 110 SQUARE-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping only; light gray flint; straight base.  
MILFORD, CLERMONT COUNTY, OHIO      SIZE:  $\frac{5}{8}$ " l.
- 111 SQUARE-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint; straight base.  
SOURCE UNKNOWN      SIZE:  $\frac{7}{8}$ " l.
- 112 SQUARE-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint; straight base. Interesting example.  
ALTON, ILLINOIS      SIZE:  $\frac{7}{8}$ " l.
- 113 SQUARE-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; straight base. Because of its small size this type is often called a bird-point.  
TAYLOR'S CREEK, KENTUCKY      SIZE:  $\frac{3}{4}$ " l.
- 114 SQUARE-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; straight base. The deliberate sharp point of this item would suggest a drill, rather than an arrow point. It could, of course, be used for either purpose.  
AURORA, INDIANA      SIZE:  $1\frac{1}{16}$ " l.

- 115 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; translucent whitish flint; straight base.  
SOURCE UNKNOWN SIZE: 1 1/16" l.
- 116 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint; straight base. Bird-point, very light in weight.  
SOURCE UNKNOWN SIZE: 5/8" l.
- 117 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; mottled gray flint; convex base.  
GALLIPOLIS OR POINT PLEASANT, VIRGINIA SIZE: 1 5/16" l.
- 118 SQUARE-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; buff-colored flint; straight base.  
SOURCE UNKNOWN SIZE: 3/4" l.
- 119 BARBED ARROW POINT *Cincinnati Art Museum*  
Sharpened edge; whitish flint; convex base. Uniquely shaped.  
SOURCE UNKNOWN SIZE: 1 1/16" l.
- 120 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint; slightly convex base. Rough execution.  
ALTON, ILLINOIS SIZE: 1 1/8" l.
- 121 BARBED ARROW POINT *Cincinnati Art Museum*  
Sharp edged, light gray flint; straight base. Nearly perfect specimen.  
ALTON, ILLINOIS SIZE: 1 1/2" l.
- 122 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; buff-colored flint; straight base, convex at center. One barb broken off. Deep serrations on edges.  
NEAR AURORA, INDIANA SIZE: 1 3/8" l.

- 123 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray flint; straight base.  
NEAR AURORA, INDIANA Size: 1 3/8" l.
- 124 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; whitish flint; straight base. Could have been used as a drill, because of the type of chipping at the point.  
NEAR AURORA, INDIANA Size: 1 3/16" l.
- 125 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; dark buff-colored flint; straight base.  
NEAR AURORA, INDIANA Size: 1 3/8" l.
- 126 BARBED ARROW POINT *Cincinnati Art Museum*  
Sharpened edges; whitish flint; straight base. Minute point of one barb broken off; otherwise a beautifully shaped arrowhead.  
SOURCE UNKNOWN Size: 1 3/8" l.
- 127 BARBED ARROW POINT *Cincinnati Art Museum*  
Sharpened edges; light gray flint; concave base. Minute points of both barbs broken off.  
TAYLOR'S CREEK, KENTUCKY Size: 1 1/4" l.
- 128 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping, with some secondary chipping; light gray flint; straight base. Right barb broken off.  
SOURCE UNKNOWN Size: 1 1/2" l.
- 129 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; straight base. Unfortunately the tip of one barb, and one corner of the base, broken; originally a beautifully shaped arrowhead.  
NEAR AURORA, INDIANA Size: 1 5/16" l.
- 130 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; light gray flint; base broken.  
CALIFORNIA, KENTUCKY Size: 1 1/4" l.

- 131 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; light gray flint; straight base.  
 SOURCE UNKNOWN SIZE: 1 3/16" l.
- 132 SQUARE-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; light gray flint; straight base.  
 NEAR PATRIOT, INDIANA SIZE: 1 7/16" l.
- 133 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; buff-colored flint; straight base.  
 SOURCE UNKNOWN SIZE: 1 7/8" l.
- 134 BARBED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; striated and veined gray-white flint; straight base.  
 SOURCE UNKNOWN SIZE: 1 3/8" l.
- 135 BARBED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; light gray flint; straight base.  
 NEAR AURORA, INDIANA SIZE: 1 3/8" l.
- 136 BARBED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; light gray flint; straight base.  
 SOURCE UNKNOWN SIZE: 1 1/4" l.
- 137 BARBED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; spotted gray flint; straight base.  
 SOURCE UNKNOWN SIZE: 1 1/2" l.
- 138 BARBED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; light gray, striated flint; convex base.  
 SOURCE UNKNOWN SIZE: 1 7/8" l.
- 139 BARBED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; buff-colored flint; straight base.  
 SOURCE UNKNOWN SIZE: 1 3/4" l.



- 140 BARBED ARROW POINT *Cincinnati Art Museum*  
Sharpened edges; light gray flint; straight base.  
AURORA, INDIANA SIZE: 2 3/16" l.
- 141 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; black flint; convex base. So-called bird point.  
SOURCE UNKNOWN SIZE: 5/8" l.
- 142 ARROW POINT *Cincinnati Art Museum*  
Primary chipping; translucent gray flint; triangular type, with concave base.  
SOURCE UNKNOWN SIZE: 1 1/16" l.
- 143 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; straight base. Both barbs broken off.  
TAYLOR'S CREEK, KENTUCKY SIZE: 3/4" l.
- 144 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; convex base.  
NEAR LOUISVILLE, KENTUCKY SIZE: 1 1/4" l.
- 145 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; high rectangular stem. One shoulder-tip broken off.  
NEAR LOUISVILLE, KENTUCKY SIZE: 1 5/8" l.
- 146 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; light gray flint; convex base.  
SOURCE UNKNOWN SIZE: 1 3/4" l.
- 147 PENTAGONAL ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint, of graduated tones. Rough specimen but interesting as a somewhat rare shape.  
AURORA, INDIANA SIZE: 1 5/8" l.
- 148 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; convex base.  
SOURCE UNKNOWN SIZE: 2" l.



- 149 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; semi-translucent; straight base. One barb broken off.  
NEAR MAYSVILLE, KENTUCKY SIZE:  $5\frac{3}{4}$ " l.
- 150 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; light and gray flint; straight base.  
KENTUCKY SIZE:  $1\frac{1}{8}$ " l.
- 151 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; slightly concave base.  
SOURCE UNKNOWN SIZE:  $1\frac{1}{2}$ " l.
- 152 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; straight base, with one corner broken off.  
NEAR AURORA, INDIANA SIZE:  $1\frac{3}{8}$ " l.
- 153 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; slightly convex shoulder. Interesting shape.  
NEAR AURORA, INDIANA SIZE:  $1\frac{3}{4}$ " l.
- 154 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; broad straight base. Somewhat unusual shape.  
CALIFORNIA, KENTUCKY SIZE:  $1\frac{7}{8}$ " l.
- 155 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint with brownish areas; deeply concave base. Barb tips broken off.  
MOUNT CARMEL, CLERMONT COUNTY, OHIO SIZE:  $1\frac{3}{4}$ " l.
- 156 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray slate; slightly concave base.  
SOURCE UNKNOWN SIZE:  $1\frac{13}{16}$ " l.

- 157 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; straight base. Good specimen.  
SOURCE UNKNOWN SIZE: 1 7/8" l.
- 158 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; straight base.  
SOURCE UNKNOWN SIZE: 1 9/16" l.
- 159 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; light and dark gray with brownish areas. Light in weight.  
Interesting specimen.  
OHIO RIVER BANK SIZE: 1 1/4" l.
- 160 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; straight base.  
SOURCE UNKNOWN SIZE: 1 3/8" l.
- 161 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; slightly concave base. Tip of right barb missing.  
AURORA, INDIANA SIZE: 1 3/16" l.
- 162 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary and secondary chipping; gray flint; straight base.  
BOURBON COUNTY, KENTUCKY SIZE: 2 1/2" l.
- 163 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; slightly concave base. Shoulders so sloping  
as to be almost non-existent.  
SOURCE UNKNOWN SIZE: 2 3/8" l.
- 164 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; concave base.  
SOURCE UNKNOWN SIZE: 2 1/2" l.

- 165 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint; slightly convex base.  
 SOURCE UNKNOWN SIZE: 2 1/16" l.
- 166 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; dark gray flint; rectangular stem.  
 SOURCE UNKNOWN SIZE: 1 3/4" l.
- 167 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray and whitish flint; convex base. Left barb missing.  
 SOURCE UNKNOWN SIZE: 2 1/4" l.
- 168 BARBED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; striated gray flint; straight base. The point of this flint suggests that it may have been used as a drill.  
 SOURCE UNKNOWN SIZE: 2 1/8" l.
- 169 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; dark gray; concave base. Deeply serrated edges, graduated toward the point to a sharp edge only.  
 NEAR LOUISVILLE, KENTUCKY SIZE: 2 3/8" l.
- 170 BARBED ARROW POINT *Cincinnati Art Museum*  
 Primary and secondary chipping; dark gray flint; slightly concave base. Deeply serrated edges.  
 TAYLOR'S CREEK, KENTUCKY SIZE: 2 5/16" l.
- 171 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; dark gray flint; slightly concave base.  
 SOURCE UNKNOWN SIZE: 2 3/16" l.
- 172 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint; convex base. Both barbs damaged.  
 NEAR LOUISVILLE, KENTUCKY SIZE: 2 1/4" l.

- 173 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light gray flint; deeply concave base. Heavily serrated edges.  
KENTON COUNTY, KENTUCKY SIZE: 2 1/8" l.
- 174 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Primary and secondary chipping; dark gray and brownish flint; straight base.  
SOURCE UNKNOWN SIZE: 1 11/16" l.
- 175 LEAF-SHAPED KNIFE (?) *Cincinnati Art Museum*  
Primary chipping; gray flint. This form is popularly classified as a knife.  
SOURCE UNKNOWN SIZE: 1 3/4" l.
- 176 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; dark gray flint; convex base.  
NEAR AURORA, INDIANA SIZE: 1 1/4" l.
- 177 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; brownish-gray flint; base damaged.  
NEAR AURORA, INDIANA SIZE: 1 1/2" l.
- 178 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; straight base.  
SOURCE UNKNOWN SIZE: 1 1/2" l.
- 179 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint. Unusual specimen, in that it is thin and the face is flat and smooth.  
KENTON COUNTY, KENTUCKY SIZE: 1 3/16" l.
- 180 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint. The base is very slightly convexed by secondary chipping.  
AURORA, INDIANA SIZE: 1 3/8" l.

- 181 STRAIGHT-SHOULDERED ARROW POINT      *Cincinnati Art Museum*  
Secondary chipping; light and dark gray flint; deeply concaved base.  
SOURCE UNKNOWN      SIZE: 1 1/4" l.
- 182 BARBED ARROW POINT      *Cincinnati Art Museum*  
Secondary chipping; brownish-gray flint; straight base. One barb broken off.  
SOURCE UNKNOWN      SIZE: 1 3/16" l.
- 183 BARBED ARROW POINT      *Cincinnati Art Museum*  
Secondary chipping; translucent flint (agate ?); slightly concaved base. Tip broken, otherwise a fine specimen.  
BIG BONE LICK, BOONE COUNTY, KENTUCKY      SIZE: 2 1/8" l.
- 184 STRAIGHT-SHOULDERED ARROW POINT      *Cincinnati Art Museum*  
Secondary chipping; semi-translucent obsidian; pyramidal stem; small convex base. Interesting specimen.  
SOURCE UNKNOWN      SIZE: 2 3/16" l.
- 185 BUNT ARROW POINT      *Cincinnati Art Museum*  
Secondary chipping; black flint; straight shoulders; convex base.  
SOURCE UNKNOWN      SIZE: 1 5/16" l.
- 186 TRIANGULAR ARROW POINT      *Cincinnati Art Museum*  
Primary and secondary chipping; black flint.  
NEAR AURORA, INDIANA      SIZE: 1 11/16" l.
- 187 TRIANGULAR ARROW POINT      *Cincinnati Art Museum*  
Primary and secondary chipping; black flint. Ridged face.  
SOURCE UNKNOWN      SIZE: 1 7/8" l.
- 188 TRIANGULAR ARROW POINT      *Cincinnati Art Museum*  
Secondary chipping; black flint; one corner of base broken off.  
ABOVE MAYSVILLE, OHIO RIVER BANK      SIZE: 1 5/16" l.



- 189 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; dark gray flint.  
 SOURCE UNKNOWN SIZE: 1 1/16" l.
- 190 KNIFE *Cincinnati Art Museum*  
 Primary and secondary chipping; black flint. Typical shape of what is generally classified as a knife—one edge fairly straight, the other rounded.  
 OHIO RIVER BANK SIZE: 3 1/8" l.
- 191 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; black flint; convex base. The size of this point would suggest a spearhead.  
 SOURCE UNKNOWN SIZE: 3 9/16" l.
- 192 SPEAR POINT *Cincinnati Art Museum*  
 Secondary chipping; black flint. Heavy and rather crude workmanship.  
 OHIO RIVER BANK SIZE: 3 1/8" l.
- 193 SPEAR POINT (?) *Cincinnati Art Museum*  
 Secondary chipping; black flint. Generally classified as leaf-shaped.  
 SOURCE UNKNOWN SIZE: 3 1/4" l.
- 194 SPEAR POINT *Cincinnati Art Museum*  
 Secondary chipping; black flint; straight base.  
 KENTUCKY RIVER, NEAR FRANKFORT SIZE: 5" l.
- 195 SPEAR POINT *Cincinnati Art Museum*  
 Secondary chipping; black flint; convex base.  
 SISTERVILLE, OHIO SIZE: 4 11/16" l.
- 196 BLADE *Cincinnati Art Museum*  
 Primary chipping; black flint. This type of heavy flint was generally mounted with a wooden handle. Double-bitted edge.  
 NEAR AURORA, INDIANA SIZE: 5" l.



- 197 BARBED SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; semi-translucent, gray-black flint (quartzite ?); convex base.  
SOURCE UNKNOWN SIZE: 4 5/8" l.
- 198 BARBED SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; black flint; convex base.  
SOURCE UNKNOWN SIZE: 4" l.
- 199 SPEAR POINT *Cincinnati Art Museum*  
Sloping shoulders; dark brown flint (?); concave base. Ordinary workmanship, but rather well shaped.  
HAMILTON COUNTY, OHIO SIZE: 4 1/16" l.
- 200 SPEAR POINT *Cincinnati Art Museum*  
Straight-shouldered; blackish flint (?); concave base.  
OHIO SIZE: 3 11/16" l.
- 201 SLOPING-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; black flint; straight base.  
SOURCE UNKNOWN SIZE: 2 5/8" l.
- 202 ARROW POINT *Cincinnati Art Museum*  
Secondary and some tertiary chipping; black flint; concave base. Interesting shape.  
SOURCE UNKNOWN SIZE: 2 5/8" l.
- 203 ELLIPTICAL ARROW POINT (?) *Cincinnati Art Museum*  
Secondary chipping; black flint, spotted with brown. Interesting shape.  
SOURCE UNKNOWN SIZE: 3 1/16" l.
- 204 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; black flint; straight base. Well-balanced, simply-chipped arrowhead.

- 205 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; black flint; slightly convex base.  
MASON COUNTY, WEST VIRGINIA SIZE: 1 1/8" l.
- 206 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; black flint; concave base. The barbs form what might be called straight shoulders.  
SOURCE UNKNOWN SIZE: 1 1/4" l.
- 207 ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; black flint; concave base; triangular shape in the main.  
JAMESTOWN, KENTUCKY SIZE: 1 1/16" l.
- 208 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; black flint; concave base.  
ABOVE MAYSVILLE, OHIO RIVER BANK SIZE: 1 1/4" l.
- 209 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; black flint; straight base. Possibly a re-chipped point; originally longer.  
WEST VIRGINIA SIZE: 1 1/16" l.
- 210 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; black flint; straight base.  
ABOVE MAYSVILLE, KENTUCKY SIZE: 1 1/8" l.
- 211 THE CHIPPING TECHNIQUE *Ohio State Museum*  
a. Drawing showing the flint blank being held in the hand and pressure applied by means of a chipping tool (deer antler).  
b. Blank roughed out by flaking; that is, sheered off from a larger blank by percussion blows.  
c. d. Two sizes of chipping tools (deer antlers).  
e. f. Shape taking form by systematic chipping, and some of the chips.  
g. General shape of the object which is in the mind of the craftsman.  
h. The first barb formed, the object nearly completed.  
i. The barbed arrow point completed. A skilfully and artistically made object of art.

## 212 GLASS ARROW POINT

*Ohio State Museum*

Glass chips similarly to flint and the example shown is skilfully chipped using the same technique as described above. H. C. Shetrone, Director of the Ohio State Museum, has hereby personally demonstrated the practicality and exactness of this ancient technique.

## 213 THE FLAKING TECHNIQUE

*Ohio State Museum*

a. b. c. Three flint cores of fine flint from the old Indian quarries at Flint Ridge, Licking County, Ohio, and three sharp knives struck off by flaking, that is, by percussion blows. These small knives were perhaps mounted in wooden handles to make them more usable, though they are, per se, very efficient primitive knife blades.

## 214 BARBED SPEAR POINT

*Ohio State Museum*

Wax reproduction of an original quartz spearhead which is one of the finest examples of large weapons of chipped stone. Secondary chipping.

ORIGINAL FOUND IN LAKE COUNTY, OHIO

SIZE: 12 1/8" l.

## 215 BARBED ARROW POINT

*Ohio State Museum*

Tertiary chipping; gray flint, flecked with brown; straight base. Finely shaped. Each face is sharply beveled at its right-hand edge; these beveled edges being opposite each other, are said to give the point a revolving motion as it is shot through the air. Because of these beveled edges this is probably an arrow point rather than a spear point.

OHIO

SIZE: 3 3/4" l.

## 216 SLOPING-SHOULDERED ARROW POINT

*Ohio State Museum*

Secondary chipping; gray-striated flint; convex base. This is the type called a "bunt," with a thick, broad and short face rounded rather than pointed.

OHIO

SIZE: 1 3/16" l.

## 217 BARBED ARROW POINT

*Ohio State Museum*

Secondary chipping; gray flint; straight base. Modified pentagonal form.

OHIO

SIZE: 1 7/16" l.

## 218 STEMMED SPEAR POINT

*Ohio State Museum*

Secondary chipping; buff-colored flint; straight shoulders; convex base.

OHIO

SIZE: 4 3/16" l.

- 219 BARBED SPEAR POINT *Ohio State Museum*  
Secondary chipping; brownish flint; high barbs, tips broken; concave base.  
CRAWFORD COUNTY, OHIO SIZE: 4 3/8" l.
- 220 SPEAR POINT *Ohio State Museum*  
Some tertiary chipping; mottled dark gray flint; the upper part tapers in slightly, and the base is so concave as to seem almost barbed. The shape and the slight hollowing out of the face at the base suggests the so-called Folsom points representing the earliest type of flint-chipping in America dating from the prehistoric age when mastodons roamed America.  
OHIO SIZE: 4 1/2" l.
- 221 STRAIGHT-SHOULDERED ARROW POINT *Ohio State Museum*  
Secondary chipping; light gray flint; deeply concave base. One shoulder tip broken.  
OHIO SIZE: 1 3/16" l.
- 222 PENTAGONAL ARROW POINT *Ohio State Museum*  
Primary and secondary chipping; light gray flint. A well shaped and well fabricated item of its kind.  
OHIO SIZE: 1 7/8" l.
- 223 BLADE *Ohio State Museum*  
Secondary chipping; gray mottled flint. Probably a spear point.  
OHIO SIZE: 8" l.
- 224 ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; light gray flint. Modified triangular shape.  
SOURCE UNKNOWN SIZE: 2 3/8" l.
- 225 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; light gray flint; concave base. Somewhat unusual shape marred by broken side of point.  
KENTON COUNTY, KENTUCKY SIZE: 2 3/8" l.
- 226 BARBED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; buff-colored flint; concave base; heavily barbed edges.  
SOURCE UNKNOWN SIZE: 2 1/2" l.

- 227 BARBED SPEAR POINT *Cincinnati Art Museum*  
 Secondary chipping; light and darker buff flint; convex base slightly concaved at center; sloping shoulders. Tip broken off.  
 SOURCE UNKNOWN SIZE: 3 3/8" l.
- 228 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint; convex base. Roughly chipped edges.  
 SOURCE UNKNOWN SIZE: 2 5/8" l.
- 229 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; buff flint; concave base; sloping shoulders; barbed edges.  
 MOUNT CARMEL, CLERMONT COUNTY, OHIO SIZE: 1 7/8" l.
- 230 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint; convex base.  
 SOURCE UNKNOWN SIZE: 3 1/8" l.
- 231 BARBED ARROW POINT *Cincinnati Art Museum*  
 Primary and secondary chipping; buff colored flint; straight base. Interesting shape.  
 OHIO RIVER, NEAR LOUISVILLE, KENTUCKY SIZE: 2 1/2" l.
- 232 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint; straight base; barbed edges.  
 TAYLOR'S CREEK, KENTUCKY SIZE: 2" l.
- 233 BARBED SPEAR POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint; convex base; straight shoulders.  
 SOURCE UNKNOWN SIZE: 3 1/2" l.
- 234 BARBED SPEAR POINT *Cincinnati Art Museum*  
 Secondary chipping; white limestone. Convex base.  
 ALTON, ILLINOIS SIZE: 4 1/4" l.



- 235 ARROW POINT Cincinnati Art Museum  
 Secondary chipping; buff flint; concave base. Interestingly shaped. An individualistic piece of craftsmanship.  
 KENTUCKY SIZE: 3 1/2" l.
- 236 ARROW POINT Cincinnati Art Museum  
 Secondary chipping; gray flint; convex base; so-called leaf shape.  
 NEAR MAYSVILLE, KENTUCKY SIZE: 3 3/8" l.
- 237 SPEAR POINT Cincinnati Art Museum  
 Secondary chipping; gray flint; convex base; elongated leaf shape.  
 OHIO RIVER VALLEY SIZE: 4 7/8" l.
- 238 ARROW POINT Cincinnati Art Museum  
 Secondary chipping; gray flint; convex base; elongated leaf shape.  
 MILL CREEK, HAMILTON COUNTY, OHIO SIZE: 3 5/8" l.
- 239 BARBED ARROW POINT Cincinnati Art Museum  
 Secondary chipping; whitish flint; straight base.  
 SOURCE UNKNOWN SIZE: 3 11/16" l.
- 240 BARBED SPEAR POINT Cincinnati Art Museum  
 Primary chipping; buff and gray flint; convex base. Tip of point broken off  
 SOURCE UNKNOWN SIZE: 3 3/16" l.
- 241 BARBED SPEAR POINT Cincinnati Art Museum  
 Secondary chipping; buff-colored micaceous stone; concave base. Slightly concave on one side, convex on the other.  
 SOURCE UNKNOWN SIZE: 3 7/16" l.
- 242 STRAIGHT-SHOULDERED SPEAR POINT Cincinnati Art Museum  
 Primary chipping; buff-colored flint; convex base with concave center.  
 BIG BONE LICK, KENTUCKY SIZE: 3 1/4" l.

243 BARBED ARROW POINT *Cincinnati Art Museum*

Primary chipping; gray flint; concave base. High barbs. Heavy ribbed face.

SOURCE UNKNOWN SIZE: 2 13/16" l.

244 BARBED SPEAR POINT *Cincinnati Art Museum*

Primary chipping; buff and light gray flint; straight base, rounding off. Wide beveled edges.

SOURCE UNKNOWN SIZE: 3 5/8" l.

245 BARBED SPEAR POINT *Cincinnati Art Museum*

Secondary chipping; white flint; slightly concave base. A high neck, almost straight. An interesting and individualistic shape.

SOURCE UNKNOWN SIZE: 3 1/16" l.

246 ARROW POINT *Cincinnati Art Museum*

Secondary chipping; whitish flint; concave base. No tang or stem but slight barblike projections at base.

SOURCE UNKNOWN SIZE: 2 5/8" l.

247 BARBED SPEAR POINT *Cincinnati Art Museum*

Secondary chipping; buff-colored flint; convex base. Chipped by a master craftsman.

SOURCE UNKNOWN SIZE: 3 3/16" l.

248 STRAIGHT-SHOULDERED ARROW POINT *Cincinnati Art Museum*

Secondary chipping; buff-colored flint; slightly convex base. A modified stemmed arrow point.

SOURCE UNKNOWN SIZE: 2 13/16" l.

249 ARROW POINT *Cincinnati Art Museum*

Secondary chipping; buff-colored flint; straight base. The straight edges, suddenly tapering in to a point, suggest the pentagonal arrow points although there is a very definite neck and base here which are not seen on the true pentagon forms. This might be called a modified pentagonal arrow point. The edges have been minutely nicked.

SOURCE UNKNOWN SIZE: 2 3/4" l.

- 250 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; buff-colored flint (?).  
 COLUMBIA, OHIO SIZE: 2 1/4" l.
- 251 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; black flint.  
 WEST VIRGINIA SIZE: 1 7/16" l.
- 252 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint.  
 KENTON COUNTY, KENTUCKY SIZE: 1 1/4" l.
- 253 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray-brown flint. Slightly concave base. Generally referred to as a bird point.  
 KENTON COUNTY, KENTUCKY SIZE: 1 5/16" l.
- 254 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint; sloping shoulders.  
 SOURCE UNKNOWN SIZE: 1 3/16" l.
- 255 STEMMED ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; reddish flint; straight shoulders; barbed edges. Interesting example of so-called bird point.  
 SOURCE UNKNOWN SIZE: 7/8" l.
- 256 TRIANGULAR SPEAR POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint. Reverse edges highly beveled.  
 AURORA, INDIANA SIZE: 3 3/4" l.
- 257 STEMMED ARROW POINT *Cincinnati Art Museum*  
 Roughly chipped, gray flint. Ordinary craftsmanship.  
 SOURCE UNKNOWN SIZE: 3 1/8" l.

- 258 STEMMED ARROW POINT *Cincinnati Art Museum*  
An example of poor workmanship or unadaptable piece of flint. Roughly chipped, gray flint.  
SOURCE UNKNOWN SIZE: 3 1/8" l.
- 259 STEMMED ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; brownish flint; sloping shoulders.  
SOURCE UNKNOWN SIZE: 2 11/16" l.
- 260 SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; gray slate; straight base. Roughly shaped, with drill-like point.  
MISSOURI SIZE: 6" l.
- 261 SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; striated; concave base and graduated contour. There is an unusual longitudinal flaking in the center of each face, to facilitate mounting.  
MISSOURI SIZE: 5 3/8" l.
- 262 ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint; deeply concave base. One face flat, with a long longitudinal flaking in center; the other, convex, with a single short flaking at base.  
SOURCE UNKNOWN SIZE: 4 1/4" l.
- 263 SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; striated gray flint. A large blade, one end of which is pointed, the other convex.  
STORRS TOWNSHIP, HAMILTON COUNTY, OHIO SIZE: 8 1/8" l.
- 264 BARBED SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; brown and gray flint; somewhat concave base. Tip of right barb broken off.  
LOWER BLUE LICKS RIVER, KENTUCKY SIZE: 4 7/16" l.

- 265 BARBED SPEAR POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; convex base, flattened somewhat in center.  
AURORA, INDIANA SIZE: 4 7/16" overall
- 266 SPEAR POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; highly convex base. An unusual shape.  
AURORA, INDIANA SIZE: 4 9/16" l.
- 267 SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; buff and gray flint; straight base; triangular barbs.  
COLUMBIA, OHIO SIZE: 3 5/16" l.
- 268 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; gray flint; very slightly convex. Right barb broken.  
OHIO RIVER BANK, NEAR LOUISVILLE, KENTUCKY SIZE: 2 1/2" l.
- 269 BARBED ARROW POINT *Cincinnati Art Museum*  
Primary chipping; light and dark gray flint.  
SOURCE UNKNOWN SIZE: 2 5/8" l.
- 270 SPEAR POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint. So-called blade, because of its simplified shape.  
BOURBON COUNTY, KENTUCKY SIZE: 4 13/16" l.
- 271 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint. This small type of flint is often called a bird point because used in hunting birds.  
OHIO RIVER BANK SIZE: 7/8" l.
- 272 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
Secondary chipping; gray flint.  
OHIO RIVER VALLEY SIZE: 1 1/4" l.



- 273 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint. Slightly concave base.  
 HIGHLAND COUNTY, OHIO SIZE: 1 3/8" l.
- 274 TRIANGULAR ARROW POINT *Cincinnati Art Museum*  
 Primary chipping; light and dark gray flint.  
 KENTON COUNTY, KENTUCKY SIZE: 1 5/16" l.
- 275 BARBED ARROW POINT *Cincinnati Art Museum*  
 Secondary chipping; gray flint; straight base, notched in center.  
 KENTON COUNTY, KENTUCKY SIZE: 1 5/16" l.

## STONE IMPLEMENTS

The idea of going directly to nature for working materials is naturally one that applies to the aborigines of this continent. The North American Indian was particularly adept in the application of natural primitive methods, so much so that, as we know him, he was advanced to the very borders of a machinery age. Beasts of burden were domesticated and used for traction but no wheel was turned for primitive machinery by beast, wind or water. His primitive tools were those of a stone-age people. As such he invented the hammer, the stone hammer, the granddaddy of all hammers. A naturally shaped stone was the first type. His arm was the handle. Then, by pecking with a harder stone, he shaped the stone for convenience in handling. Then, he attached a wooden handle for greater leverage, and the granddaddy of all hammers was conceived. Many another equally effective implement was conceived by these advanced stone-age people, such as drills, scrapers, celts or chisels, knives, hoes of stone or shell, pestles, et cetra.

- 276 DRILL (?) *Cincinnati Art Museum*  
 Secondary chipping; gray-brown flint; triangular shape. This particular form could have been used as a war point or a drill.  
 SOURCE UNKNOWN SIZE: 1 3/4" l.
- 277 DRILL *Cincinnati Art Museum*  
 Secondary chipping; gray-brown flint; triangular shape. Perhaps a war point, but the strengthening ridge down the center on both faces leads one to assume it was used as a drill.  
 SOURCE UNKNOWN SIZE: 1 13/16" l.
- 278 DRILL *Cincinnati Art Museum*  
 Secondary chipping; reddish flint. The drills, sometimes called perforators, were used effectively to drill holes in slate gorgets or any other materials softer than the flint itself.  
 SOURCE UNKNOWN SIZE: 1 5/8" l.

## 279 DRILL

*Cincinnati Art Museum*

Secondary chipping; mottled black flint. Drills were mounted at the end of a round wooden shaft that was readily twirled between the two hands or operated in simple rotary drills, the pump-drills or the string-drills.

NEAR MAYSVILLE, KENTUCKY

SIZE: 1" l.

## 280 DRILL

*Cincinnati Art Museum*

Secondary chipping; gray flint. Perhaps a war point but could have been used as a drill.

NEAR AURORA, INDIANA

SIZE: 2 1/8" l.

## 281 DRILL

*Cincinnati Art Museum*

Secondary chipping; gray flint. The commonest shape of what is generally classified as a drill.

SOURCE UNKNOWN

SIZE: 1 13/16" l.

## 282 DRILL

*Cincinnati Art Museum*

Primary chipping, and secondary chipping near the point; black flint.

SOURCE UNKNOWN

SIZE: 1 1/4" l.

## 283 DRILL (?)

*Cincinnati Art Museum*

Secondary chipping at the tip only; brown-black flint. Probably a drill, but not a typical one. The point, being broad and rounded, would start a rather large hole, but the weight of the implement would make possible the larger than usual perforation.

BELOW LOUISVILLE, KENTUCKY

SIZE: 2 1/2" l.

## 284 DRILL

*Cincinnati Art Museum*

Secondary chipping; gray flint. Rather a broad point, but typical in shape.

NEAR AURORA, INDIANA

SIZE: 2 3/16" l.

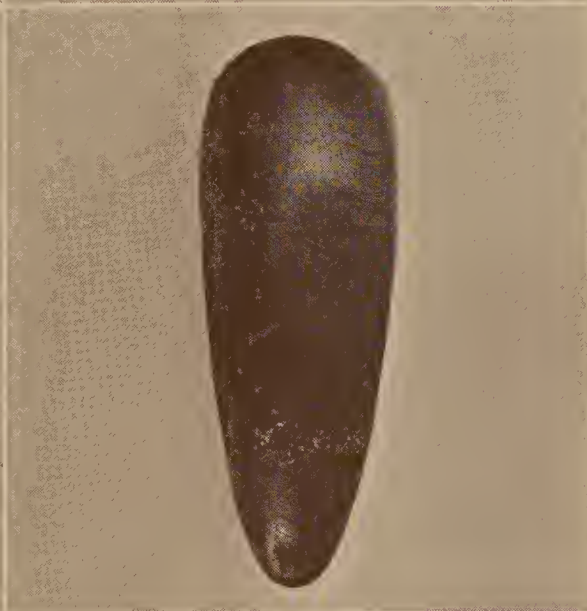
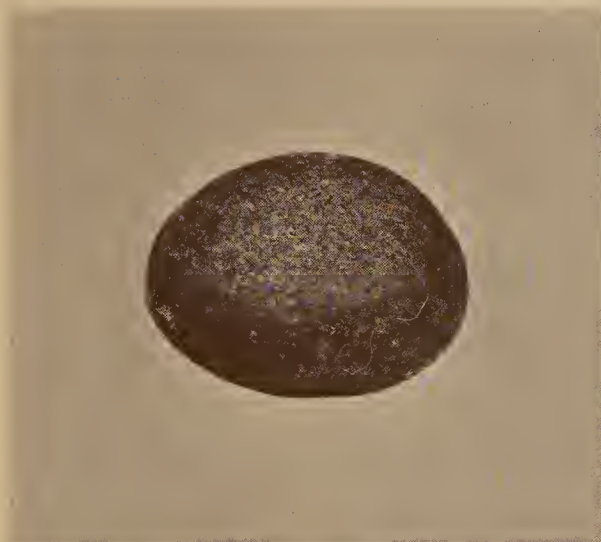
## 285 DRILL

*Cincinnati Art Museum*

Primary chipping; white limestone. Though a typically shaped drill, the chipping and the blunted point would make the classification doubtful. Probably a war point.

ALTON, ILLINOIS

SIZE: 2 9/16" l.



335  
351  
325

350  
363  
322

- 286 DRILL (?) *Cincinnati Art Museum*  
 Secondary chipping; brown and buff flint. The inept chipping at the point might preclude it as a drill.  
 KENTUCKY SIZE: 2 5/16" l.
- 287 DRILL *Cincinnati Art Museum*  
 Secondary chipping at the point only; gray flint. Probably a drill, but could be a triangular war point.  
 CALIFORNIA, KENTUCKY SIZE: 1 5/8" l.
- 288 DRILL *Cincinnati Art Museum*  
 Primary and secondary chipping; light gray flint. An effective drill allowing only a perforation of one-quarter of an inch. Most perforations, however, were drilled from both sides meeting at a common center.  
 NEAR AURORA, INDIANA SIZE: 1 3/16" l.
- 289 DRILL *Cincinnati Art Museum*  
 Primary and secondary chipping; gray flint. The point suggests a drill, but could be a war point.  
 NEAR AURORA, INDIANA SIZE: 1 1/8" l.
- 290 DRILL *Cincinnati Art Museum*  
 Secondary chipping; black flint. Obviously made for drilling deep holes.  
 SOURCE UNKNOWN SIZE: 3 3/8" l.
- 291 DRILL *Cincinnati Art Museum*  
 Secondary chipping; light gray flint.  
 TAYLOR'S CREEK, KENTUCKY SIZE: 3" l.
- 292 DRILL (?) *Cincinnati Art Museum*  
 Secondary chipping; dark-gray flint. Could be used for a drill but probably a spear point.  
 BANK OF THE OHIO RIVER SIZE: 3 5/8" l.
- 293 DRILL *Cincinnati Art Museum*  
 Secondary chipping; light gray flint. Typical shape for long drill point.  
 NEAR MAYSVILLE, KENTUCKY SIZE: 2 13/16" l.



- 294 DRILL *Cincinnati Art Museum*  
 Secondary chipping; gray flint. Typical heavy drill point.  
 BOURBON COUNTY, KENTUCKY SIZE:  $3\frac{3}{4}$ " l.
- 295 DRILL *Cincinnati Art Museum*  
 Secondary chipping; gray-buff flint. Typical shape.  
 BOURBON COUNTY, KENTUCKY SIZE:  $3\frac{9}{16}$ " l.
- 296 DRILL *Cincinnati Art Museum*  
 Secondary chipping; gray flint. Heavy type of drill. Broken point.  
 BOURBON COUNTY, KENTUCKY SIZE:  $3\frac{3}{4}$ " l.
- 297 DRILL (?) *Cincinnati Art Museum*  
 Secondary chipping; brownish flint. More likely a barbed war point.  
 SOURCE UNKNOWN SIZE:  $3\frac{1}{2}$ " l.
- 298 DRILL (?) *Cincinnati Art Museum*  
 Secondary chipping; gray flint. Could be a spear point but hardly enough weight for an effective one.  
 AURORA, INDIANA SIZE: 4" l.
- 299 DRILL *Cincinnati Art Museum*  
 Secondary chipping; brownish-gray flint. The strengthening ridge down the center of both faces makes this implement an effective drill.  
 NEAR MAYSVILLE, KENTUCKY SIZE:  $2\frac{9}{16}$ " l.
- 300 DRILL *Cincinnati Art Museum*  
 Secondary chipping; gray flint. Typical drill.  
 BOURBON COUNTY, KENTUCKY SIZE:  $2\frac{1}{2}$ " l.
- 301 DRILL *Cincinnati Art Museum*  
 Secondary chipping; striated brown flint (?).  
 PENDLETON, OHIO SIZE:  $3\frac{1}{8}$ " l.



- 302 DRILL *Cincinnati Art Museum*  
Secondary chipping; dark-gray flint.  
SOURCE UNKNOWN SIZE: 3 3/8" l.
- 303 DRILL *Cincinnati Art Museum*  
Secondary chipping; brown flint. Typical small drill.  
SOURCE UNKNOWN SIZE: 1 5/8" l.
- 304 DRILL (?) *Cincinnati Art Museum*  
Secondary chipping; gray flint. Perhaps a war point. The left edge is regularly and beautifully chipped.  
NEAR FRANKFORT, KENTUCKY SIZE: 1 11/16" l.
- 305 DRILL *Cincinnati Art Museum*  
Primary chipping; translucent white flint (?). Simplified, light drill.  
SOURCE UNKNOWN SIZE: 1 1/16" l.
- 306 DRILL *Cincinnati Art Museum*  
Secondary chipping; whitish flint. Effective light drill.  
AURORA, INDIANA SIZE: 1 3/8" l.
- 307 DRILL (?) *Cincinnati Art Museum*  
Secondary chipping; whitish flint. Probably made as a triangular war point.  
BOONE COUNTY, KENTUCKY SIZE: 1 7/8" l.
- 308 DRILL *Cincinnati Art Museum*  
Secondary chipping at point only; gray flint. The shouldered point suggests a drill, but it could have been made originally as a war point.  
NEAR FRANKFORT, KENTUCKY SIZE: 1 5/8" l.
- 309 DRILL (?) *Cincinnati Art Museum*  
Secondary chipping at point only; gray flint. The shouldered point suggests a drill but it could be a typical triangular war point.  
CLEVES, OHIO SIZE: 1 3/8" l.

## 310 DRILL

*Cincinnati Art Museum*

Primary chipping; reddish-brown flint. A rather roughly fashioned drill. Either the piece of flint did not lend itself to expert chipping or the maker was an inexperienced craftsman.

BOURBON COUNTY, KENTUCKY

SIZE: 2 1/16" l.

## 311 DRILL

*Cincinnati Art Museum*

Primary chipping; mottled brown flint. Typical shape but rather crude workmanship.

NORTH BEND, OHIO

SIZE: 1 1/2" l.

## 312 DRILL

*Cincinnati Art Museum*

Primary chipping; gray flint. Both ends of base broken off.

NEAR MAYSVILLE, KENTUCKY

SIZE: 1" l.

## 313 DRILL

*Cincinnati Art Museum*

Primary and secondary chipping; black flint. Somewhat unusual, key-shaped drill.

SOURCE UNKNOWN

SIZE: 2 1/8" l.

## 314 DRILL

*Cincinnati Art Museum*

Primary chipping; dark-gray flint.

BOONE COUNTY, KENTUCKY

SIZE: 1 3/8" l.

## 315 DRILL

*Cincinnati Art Museum*

Primary chipping; light-gray flint.

NEAR MAYSVILLE, KENTUCKY

SIZE: 1 7/16" l.

## 316 DRILL

*Cincinnati Art Museum*

Primary and secondary chipping; black flint. Perhaps originally made for a bird point, a small arrow point for killing birds.

MILFORD, CLERMONT COUNTY, OHIO

SIZE: 1 1/16" l.

## 317 DRILL

*Ohio State Museum*

Secondary chipping; gray flint. Drills were undoubtedly mounted at the end of a wooden shaft, to be used as perforators twirled between the palms of the hands, or in connection with the pump or the bow drill.

OHIO

SIZE: 3 3/8" l.

- 318 DRILL *Ohio State Museum*  
Primary and secondary chipping; light gray flint; spreading convex base. A typical drill form.  
OHIO SIZE: 2 1/8" l.
- 319 DRILL *Ohio State Museum*  
Primary chipping; light gray flint; rectangular stem and short drill point.  
OHIO SIZE: 1 1/4" l.
- 320 PICK *Ohio State Museum*  
Beautifully shaped implement of granite.  
MUSKINGUM COUNTY, OHIO SIZE: 12 1/4" l.
- 321 AXE-HEAD *Cincinnati Art Museum*  
Ceremonial, grooved and double-bitted axe made of dark gray slate. Both edges beveled. Miniature specimens of this character sometimes buried with the deceased.  
SOURCE UNKNOWN SIZE: 3 3/16" l.
- 322 AXE-HEAD *Cincinnati Art Museum*  
Grooved near the top and at the back edge. Fine specimen, made of granite. Most of the fine axes were made of the harder stones.  
SOURCE UNKNOWN SIZE: 6 1/2" l.
- 323 AXE-HEAD *Ohio State Museum*  
Groove runs entirely around the head, and there is no flattened edge. The top is convex. Igneous rock.  
OHIO SIZE: 5 1/2" l.
- 324 AXE-HEAD *Cincinnati Art Museum*  
Grooved, and depressed at the back edge for better contact with a wooden handle. Fine granite specimen.  
SOURCE UNKNOWN SIZE: 6 1/4" l.

## 325 ADZE

*Cincinnati Art Museum*

A depression on one face shows that the handle was mounted at right angles with the face, like a carpenter's adze. Red stone. Grooved. Top convex; both edges beveled.

SOURCE UNKNOWN

SIZE:  $6\frac{1}{2}$ " l.

## 326 AXE-HEAD

*Cincinnati Art Museum*

Smoothly and deeply grooved around the head and at the back edge where the haft was attached. The head, or top, is also carefully shaped. Good specimen. Igneous stone.

BOURBON COUNTY, KENTUCKY

SIZE:  $6\frac{1}{4}$ " l.

## 327 PICK

*Cincinnati Art Museum*

Slightly flattened on one face and rounded on the other; blunted ends, therefore, sometimes referred to as a pestle. Micaceous stone.

SOURCE UNKNOWN

SIZE:  $8\frac{1}{4}$ " l.

## 328 AXE-HEAD

*Ohio State Museum*

Grooved near top and flat at the back. Igneous stone.

OHIO

SIZE:  $3\frac{1}{8}$ " l.

## 329 HAMMER

*Ohio State Museum*

Flattened, and slightly grooved, at back edge and widely grooved around the center of body, for attachment of a handle by means of thongs. Top and bottom are flattened. Granite.

OHIO

SIZE:  $2\frac{7}{8}$ " l.

## 330 AXE-HEAD

*Cincinnati Art Museum*

Grooved at top and back edge; rounded top. Granite.

SOURCE UNKNOWN

SIZE:  $5\frac{7}{8}$ " l.

## 331 DISCOIDAL

*Cincinnati Art Museum*

One face depressed in the center; the other, slightly convex. Thought to be a game disk. Igneous stone.

OHIO RIVER VALLEY

SIZE:  $1\frac{3}{4}$ " diam.

## 332 DISCOIDAL

*Cincinnati Art Museum*

Made from finer material than usual; crystalline formation.

BIG BONE LICK, BOONE COUNTY, KENTUCKY

SIZE:  $3\frac{1}{4}$ " greatest diam.

## 333 HAMMERSTONE

*Ohio State Museum*

Ovoid in outline, with flattened top and bottom. Depression in center of both top and bottom. Igneous stone.

OHIO

SIZE:  $4\frac{5}{8}$ " l. by  $3\frac{5}{8}$ " w.

## 334 AXE-HEAD

*Cincinnati Art Museum*

Grooved to better facilitate fastening by thongs to a wooden handle. Large and heavy specimen; convex top.

SOURCE UNKNOWN

SIZE:  $8\frac{5}{8}$ " l.

## 335 HAMMERSTONE

*Cincinnati Art Museum*

The stone is natural in shape, that is, water-worn, but irregularities were pecked off to make the shape conform to the palm of the hand. The under part shows considerable use. This type is the grandparent of all hammers.

SOURCE UNKNOWN

SIZE:  $4\frac{1}{4}$ " greatest diam.

## 336 DISCOIDAL

*Cincinnati Art Museum*

Partly natural shape, and pecked to perfect the circular form. Discoidals were rolled along the ground in an Indian sports game. Granite.

SOURCE UNKNOWN

SIZE: 5" greatest diam.

## 337 KNIFE, CURVED

*Ohio State Museum*

Secondary chipping; light buff-colored flint. Beautifully shaped flint, with curving edges and two barbs (one now missing).

HIGHLAND COUNTY, OHIO

SIZE:  $2\frac{3}{8}$ " l.

## 338 SCRAPER

*Ohio State Museum*

Secondary chipping; gray flint; one flat face and one rounded face. Very ordinary implement but effective in a crude way. The flat side makes a convenient thumb hold.

OHIO

SIZE:  $1\frac{5}{8}$ " l.



## 339 SCRAPER

*Ohio State Museum*

Flint blade with reconstructed wood handle, to show the Indian method of using a scraper of this type. No. 340 shows such a scraper blade unmounted.

SOURCE OF FLINT UNKNOWN

SIZE: overall, 4 7/8" l.

## 340 SCRAPER

*Ohio State Museum*

Secondary chipping; dark gray flint. The stem would be inserted in some sort of handle, as shown in the mounted scraper No. 339.

OHIO

SIZE: 1 3/8" w. by 1 5/16" l.

## 341 HOE BLADE

*Cincinnati Art Museum*

Chipped gray and brown flint, with narrow rounded top and broader lower cutting edge. One face convex, one concave.

ALTON, ILLINOIS

SIZE: 7 7/8" l.

## 342 ADZE-HEAD

*Cincinnati Art Museum*

Flattened and beveled on one face, rounded on the other. Convex top. Shape, generally triangular. Granite.

SOURCE UNKNOWN

SIZE: 2 5/8" l.

## 343 ADZE-HEAD

*Cincinnati Art Museum*

Flattened and beveled on one face and rounded on the other. Convex top. Shape, generally triangular. Common stone.

SOURCE UNKNOWN

SIZE: 2 5/8" l.

## 344 ADZE-HEAD

*Cincinnati Art Museum*

Flattened, beveled and slightly concave on one face, rounded on the other. Shape, generally triangular. Granite.

SOURCE UNKNOWN

SIZE: 2 3/4" l.

## 345 ADZE-HEAD

*Cincinnati Art Museum*

Flattened and beveled on one face, rounded on the other. An effective adze form. Shape, generally triangular. Igneous stone.

SOURCE UNKNOWN

SIZE: 4" l.

## 346 ADZE-HEAD

*Cincinnati Art Museum*

Flattened and beveled on one face and rounded on the other. Shape, generally triangular. Igneous stone.

NEAR PORTSMOUTH, OHIO

SIZE:  $5\frac{1}{2}$ " l.

## 347 BLADE

*Cincinnati Art Museum*

Nearly elliptical in shape. Unusual in size. Use problematical. Limestone.

ALTON, ILLINOIS

SIZE: 14" l.

## 348 SCRAPER

*Ohio State Museum*

Flint scraper, mounted in a reconstructed wood handle, to show the Indian way of using such an implement.

SOURCE OF FLINT UNKNOWN

SIZE: overall,  $4\frac{7}{8}$ " l.

## 349 KNIFE

*Ohio State Museum*

Flint blade with reconstructed handle, to show the Indian method of mounting.

SOURCE OF BLADE UNKNOWN

SIZE: overall,  $8\frac{13}{16}$ " l.

## 350 RUBBING STONE

*Cincinnati Art Museum*

Natural shape, flattened on one side by contact with a flat mortar stone; between the two grain was ground.

NEAR AURORA, INDIANA

SIZE:  $4\frac{1}{2}$ " greatest diam.

## 351 PESTLE

*Ohio State Museum*

Cylindrical; slightly expanded at one end and more broadly expanded at the other. Apparently both ends have been used. The broader end is flat on the bottom, with a depression in the center, so it could have been used as a pestle or a percussion tool.

OHIO

SIZE:  $6\frac{3}{8}$ " l.

## 352 WEIGHT

*Cincinnati Art Museum*

Slightly elongated sphere, with a ridge pecked around the center for twine attachment. Reddish micaceous stone.

NEAR LOUISVILLE, KENTUCKY

SIZE:  $1\frac{1}{2}$ " greatest diam.

- 353 CONE *Cincinnati Art Museum*  
 Dark gray hematite. Used as a game-stone.  
 OHIO RIVER VALLEY Size: 1 1/2" diam.
- 354 WEIGHT *Cincinnati Art Museum*  
 Conical shape with a stem. Around the base of the stem is a groove for twine attachment. Perhaps a sinker.  
 SOURCE UNKNOWN Size: 1 5/16" l.
- 355 GAME STONE *Cincinnati Art Museum*  
 Spherical, with a flattened spot. Limestone.  
 AURORA, INDIANA Size: 1 1/8" diam.
- 356 PESTLE *Cincinnati Art Museum*  
 The flattened end shows a depression which is evidence that this implement was used as a hammerstone. Igneous stone.  
 SOURCE UNKNOWN Size: 4 5/8" l.
- 357 PESTLE *Ohio State Museum*  
 Roller type, for use in grinding grain on a flat stone surface.  
 OHIO Size: 8 5/8" l.
- 358 CELT, CHISEL-LIKE IMPLEMENT *Cincinnati Art Museum*  
 Narrow rounded top; nearly straight chisel edge. Granite.  
 SOURCE UNKNOWN Size: 2 11/16" l.
- 359 CELT, CHISEL-LIKE IMPLEMENT *Ohio State Museum*  
 Unsymmetrically shaped, with one edge roughly flattened as though perhaps for the attachment there of a handle. Hematite.  
 FRANKLIN COUNTY, OHIO Size: 2 7/16" l.
- 360 CELT, CHISEL-LIKE IMPLEMENT *Cincinnati Art Museum*  
 Rounded top; rounded chisel edge. Granite.  
 SOURCE UNKNOWN Size: 3 7/8" l.

- 361 CELT, CHISEL-LIKE IMPLEMENT *Cincinnati Art Museum*  
Rectangular form with beveled cutting edge. Black slate.  
OHIO RIVER VALLEY Size: 6 5/16" l.
- 362 CELT, CHISEL-LIKE IMPLEMENT *Cincinnati Art Museum*  
Cutting edge equally beveled from both sides, other edges rounded.  
Igneous stone.  
COLUMBUS, OHIO Size: 2 1/4" l.
- 363 CELT, CHISEL-LIKE IMPLEMENT *Cincinnati Art Museum*  
Beautifully and smoothly shaped heavy implement; narrow rounded top;  
rounded chisel edge. Striated gray flint.  
OHIO RIVER VALLEY Size: 7 5/8" l.
- 364 CELT, CHISEL-LIKE IMPLEMENT *Cincinnati Art Museum*  
Oval form with sharpened edge and convex poll or head. Shape, generally  
triangular. Granite.  
SOURCE UNKNOWN Size: 6 3/4" l.
- 365 CELT, CHISEL-LIKE IMPLEMENT *Cincinnati Art Museum*  
One side flattened, the other side rounded. One end beveled to a cutting edge.  
Somewhat unusual in length. Black slate.  
COLUMBUS, INDIANA Size: 9 5/16" l.
- 366 CELT, CHISEL-LIKE IMPLEMENT *Cincinnati Art Museum*  
Nearly round, beveled at one end for a cutting edge.  
CHILlicothe, OHIO Size: 5 13/16" l.
- 367 CELT, CHISEL-LIKE IMPLEMENT *Ohio State Museum*  
Evenly shaped and smoothly polished implement of slate.  
FRANKLIN COUNTY, OHIO Size: 2 7/8" l.
- 368 CELT, CHISEL-LIKE IMPLEMENT *Cincinnati Art Museum*  
Straight top; rounded chisel edge. Black slate.  
SOURCE UNKNOWN Size: 3 13/16" l.

## 369 CELT, CHISEL-LIKE IMPLEMENT

*Ohio State Museum*

Elongated form, very narrow at one end and double beveled to a cutting edge at the other end. Slate.

MAHONING COUNTY, OHIO

SIZE:  $7\frac{1}{2}$ " l.

## 370 CELT, CHISEL-LIKE IMPLEMENT

*Cincinnati Art Museum*

Flattened on one side, rounded on the other; one end beveled to a cutting edge. Granite.

FOUR MILE BAR, OHIO

SIZE:  $5\frac{1}{4}$ " l.

## 371 CELT, CHISEL-LIKE IMPLEMENT

*Cincinnati Art Museum*

Straight sides, flaring slightly toward base. Rounded chisel edge. Granite.

OHIO RIVER VALLEY

SIZE:  $6\frac{1}{4}$ " l.

## BANNER STONES

The actual use of these decorative symbols is unknown but it is rather obvious that the perpendicular, tubular drill hole at the very center was for the insertion of a staff, which would make the object when thus mounted a wandlike emblem. The meticulous care with which they are generally made and the fine material (most generally beautifully banded slate cut to take due advantage of the markings of the material) from which they were fashioned would lead to the assumption that they were officially used at ceremonial or religious observances. They are of usual occurrence throughout the Mississippi and Ohio valleys.

## 372 BANNER STONE

*Cincinnati Art Museum*

So-called geniculate, or knee-shaped, type. Striated gray flint. Instead of the customary cylindrical form the perforation of this stone is elliptical in cross section.

AURORA, INDIANA

SIZE:  $3\frac{7}{8}$ " overall

## 373 BIRD STONE

*Ohio State Museum*

Reproduction. Banded slate so used as to give a spotted effect to the effigy and enhance the natural effect.

OHIO

SIZE:  $3\frac{1}{2}$ " overall

## 374 BANNER STONE

*Ohio State Museum*

Simple winged shape of banded slate. Hole bored off-center with tubular drill. Generally banner stones are meticulously made by real craftsmen.

PREBLE COUNTY, OHIO

SIZE:  $3\frac{1}{2}$ " l.



## 375 BANNER STONE

*Cincinnati Art Museum*

Banded slate in typical winged, or "butterfly" shape; thick longitudinally through center to make possible the large, tubular perforation. The craftsman who shaped this stone ingeniously used the striations of the black, gray and buff slate for decorative enhancement.

CAMPBELL COUNTY, KENTUCKY

SIZE:  $6\frac{3}{4}$ " greatest length

## 376 BANNER STONE

*Cincinnati Art Museum*

Brownish slate. The shape is typical of the so-called butterfly design, a double winged ornament. Perforated through the center by means of a tubular drill. The incised ornament, on both faces, is, it would seem, a later interpretation not at all relevant to the original ornament.

SOURCE UNKNOWN

SIZE: 5" greatest length

## 377 BANNER STONE

*Cincinnati Art Museum*

Gray slate. The striations have been utilized by the craftsman to create a symmetrical pattern conforming to the shape of the ornament. Unfinished, the center hole being started only.

COLUMBUS, OHIO

SIZE:  $6\frac{1}{8}$ " greatest length

## 378 BANNER STONE

*Ohio State Museum*

So-called butterfly shape, with accentuated curving tips. Perforation through center made with a tubular drill. Banded slate, the object having been planned so that the striations run horizontally.

WARREN COUNTY, OHIO

SIZE: 5" l.

## 379 BANNER STONE

*Ohio State Museum*

Reproduction of an unusual shape. Double, horizontal, hornlike prongs; ridged center and a cylindrical hole bored with a tubular drill. Slate.

OHIO

SIZE:  $5\frac{3}{4}$ " overall

## 380 BANNER STONE

*Cincinnati Art Museum*

Reel-like form. Well shaped. The craftsman deliberately made use of the striations of the gray slate for decorative enhancement of the object. Fine example of stonework.

OHIO RIVER VALLEY

SIZE:  $4\frac{5}{8}$ " greatest length

## 381 BANNER STONE

*Ohio State Museum*

Reproduction. Banded slate banner stone with long central perforation drilled with a tubular drill.

ORIGINAL FOUND IN OHIO

SIZE:  $5\frac{1}{4}$ " l.



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## 382 BANNER STONE

*Cincinnati Art Museum*

A bulbous, pointed ornament of banded slate flattened on one side and perforated in the center by a large tubular drill. A simplified form, but the craftsman carefully utilized the striations to produce a bilateral surface pattern.

BOURBON COUNTY, KENTUCKY

SIZE:  $4\frac{1}{4}$ " l.

## 383 BANNER STONE

*Ohio State Museum*

So-called boat shaped. The craftsman has taken advantage of the circular striations of the banded slate, producing an interesting and decorative object, which he further enhanced by much polishing.

ROSS COUNTY, OHIO

SIZE:  $4\frac{1}{4}$ " l.

## 384 GENICULATE OBJECT

*Ohio State Museum*

Fashioned from black slate in knee-joint form, as the term geniculate ("little knee") implies. The broader end is grooved along its edge as though the intention was to mount the stone on a handle; there is, however, no hole for the thong so probably the craftsman had not completed his work.

OHIO

SIZE:  $4\frac{3}{4}$ " l. overall

## 385 BIRD STONE

*Ohio State Museum*

Reproduction. Banded slate. The enlarged ears of the effigy produce an ornate and effective grotesque while the feeling for naturalism shows rather expert conception of design.

OHIO

SIZE: 4" l.

## 386 BANNER STONE

*Cincinnati Art Museum*

Winged ornament of dark gray slate. Perforation cut with a tubular drill.

OHIO RIVER VALLEY

SIZE:  $3\frac{7}{8}$ " l.

## 387 BANNER STONE

*Cincinnati Art Museum*

Ovate form, flat on one side and at the ends. Striated gray slate. The contour of the object roughly follows the curved lines of striation.

OHIO RIVER VALLEY

SIZE:  $1\frac{7}{8}$ " greatest length

## 388 BIRD STONE

*Ohio State Museum*

Striated slate, the striations so used that the pattern produced conforms to the shape and adds greatly to the embellishment of the object.

WESTERN OHIO

SIZE:  $4\frac{1}{2}$ " overall



## 389 BIRD STONE

*Ohio State Museum*

An ornamental effigy of gray banded slate. The craftsman was an expert designer, who used the striations of the stone to enhance the naturalistic aspect of his work. He also drilled circular depressions to suggest the eyes. The base is not straight, as in many bird stones; in fact, this example is unusual in its naturalism.

DARKE COUNTY, OHIO

SIZE: 3 1/8" l.

## 390 BIRD STONE

*Cincinnati Art Museum*

An ornament which because of its birdlike shape has become known as a bird stone. Its use is unknown. Black slate. Perforations at each end of the base show that it was fastened down but to just what object is unknown. The popular idea is that it was worn on the head by married women.

NEAR CINCINNATI, OHIO

SIZE: 5 7/8" l.

## 391 BANNER STONE

*Cincinnati Art Museum*

A winged shape, thick in the center to permit the drilling of the perforation. Striated gray slate.

NEAR AURORA, INDIANA

SIZE: 3 1/8" l.

## GORGETS

The North American Indian is conceded to be superior to most other primitive peoples, and, along certain lines, though living in a stone age when few ornaments were deemed necessary or apropos, they progressed rather rapidly in the field of ornamentation for the mere sake of ornament. Among such ornamentations is the so-called gorget. Being pierced for suspension the gorget, no doubt, was hung around the neck. Being of softer stone, which was more easily shaped, it was made of selected material (especially banded slate), which naturally added to the beauty and artistic appearance of the ornament. Really beautiful examples of banded slate gorgets have been found, as well as sparkling shell gorgets used for the same purpose.

## 392 GORGET

*Cincinnati Art Museum*

What might be called a double "spade" form; both ends round, with shoulders in shape of a spade. Two perforations. Gray slate.

SOURCE UNKNOWN

SIZE: 5 1/8" l.

## 393 GORGET

*Cincinnati Art Museum*

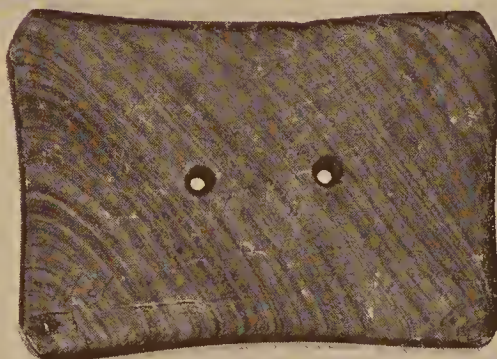
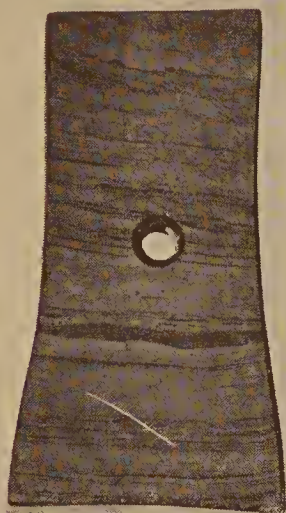
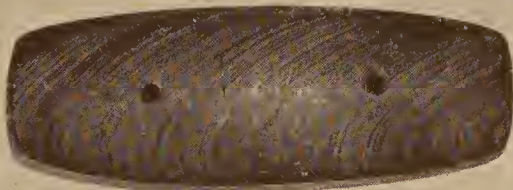
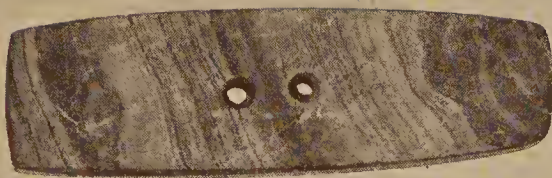
Celt form, modified by a slightly broader lower edge, suggesting an incipient "spade" form. Small perforation at top. Gray slate.

OHIO RIVER VALLEY

SIZE: 3 13/16" l.

- 394 GORGET *Cincinnati Art Museum*  
Concave sides; curved ends. Dark gray slate. Edges of one face notched regularly. Two perforations near center, one unfinished.  
SOURCE UNKNOWN SIZE: 4 1/16" l.
- 395 GORGET *Cincinnati Art Museum*  
Generally rectangular in shape, with slightly concave edges; rounded corners. Two perforations near center, drilled from one side only. Banded gray slate.  
COLUMBIA, OHIO SIZE: 4 3/8" overall
- 396 GORGET *Cincinnati Art Museum*  
Flat, so-called "shield" type, with straight top and pointed end. Brownish slate, with dark gray areas. Single perforation in center.  
OHIO RIVER VALLEY SIZE: 4 1/4" l.
- 397 GORGET *Cincinnati Art Museum*  
Celt shape. Single perforation at narrow end. Metamorphic rock.  
BOURBON COUNTY, KENTUCKY SIZE: 3 11/16" l.
- 398 GORGET *Cincinnati Art Museum*  
Four concave edges; rounded corners. Two perforations near center. Brownish slate.  
OHIO RIVER VALLEY SIZE: 4 1/8" overall
- 399 GORGET *Cincinnati Art Museum*  
Rectangular at one end, expanding to greater width at the opposite end. Single large perforation in center. Banded gray slate.  
OHIO RIVER BANK SIZE: 4 11/16" l.
- 400 GORGET *Cincinnati Art Museum*  
Convex sides; rounded ends, notched. Near the center, a single perforation. Red sandstone.  
ALTON, ILLINOIS SIZE: 4 3/8" l.
- 401 GORGET *Cincinnati Art Museum*  
One face flat but slightly concaved, the other face convex; sides slightly expanded. A perforation at each end. Brownish-gray slate.  
OHIO RIVER VALLEY SIZE: 5" l.





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402 GORGET

*Cincinnati Art Museum*

Rectangular at one end; circular at the other. One face is slightly convex; the other, correspondingly concave. A single perforation, above center. Banded gray slate.

ATHENS COUNTY, OHIO

SIZE:  $4\frac{1}{2}''$  l.

403 GORGET

*Cincinnati Art Museum*

Simple form with curving sides and nearly straight ends. Single perforation close to narrower end. Gray slate (?).

OHIO RIVER VALLEY

SIZE:  $4\frac{3}{8}''$  l.

404 GORGET

*Cincinnati Art Museum*

Both faces convex, one slightly flattened; ends very slightly convex. Striated gray flint. The craftsman obviously took advantage of the striations of the flint in making this an artistic gorget.

OHIO RIVER VALLEY

SIZE:  $4\frac{1}{2}''$  l.

405 GORGET

*Cincinnati Art Museum*

So-called "spade" shape, with straight stem expanding into a spade-like form. Single large perforation at end of stem. Gray slate.

SOURCE UNKNOWN

SIZE:  $4\frac{9}{16}''$  l.

406 GORGET

*Cincinnati Art Museum*

Slightly convex sides; both ends curved, one slightly narrower than the other. Two perforations at center. Banded gray slate.

OHIO RIVER VALLEY

SIZE:  $5''$  l.

407 GORGET

*Cincinnati Art Museum*

Ovate form, with one face flattened and rounding off to a beveled lower edge. Single perforation at smaller end. Gray, striated slate. Unfinished; marks of the grinding tools still visible.

SOURCE UNKNOWN

SIZE:  $3\frac{1}{8}''$  l.

408 GORGET

*Cincinnati Art Museum*

Celt shape; partially beveled at one end. Granite.

AURORA, INDIANA

SIZE:  $4\frac{1}{16}''$  l.

## 409 SLATE ORNAMENT

*Cincinnati Art Museum*

Thin, flat piece of striated gray slate; roughly triangular, with one straight side and two convex sides. Probably unfinished.

NEAR AURORA, INDIANA

SIZE: 3 15/16" by 4 3/8"

## 410 GORGET

*Cincinnati Art Museum*

Gray slate with one flattened face and the other face rounded. Lozenge shape with truncated ends. Unfinished, without drilled holes for the cord if hung around the neck.

SOURCE UNKNOWN

SIZE: 5 1/8" l.

## PIPES

Tobacco, which at first was thought to be a new gift of uncertain merit, came directly from the North American Indian. Today it is universally accepted. The American Indian may have produced what we would now call a poor grade of tobacco, but he knew how to smoke it with the best results. For instance, he smoked a comparatively small amount at a time (his pipe bowl was small), or he used a thick stone pipe with a larger bowl if a long smoke was desired. A hollow reed stem inserted in the pipe added to the coolness of the smoke, or in the case of the so-called platform pipes of stone, he placed his lips directly to the cool stone orifice without the aid of the hollow stem. The effigy platform pipes found in Ohio and other places, particularly in the Tremper Mound, Scioto County, Ohio, have attracted unusual attention because of their naturalism and therefore the sculptural skill of their makers. They are, probably, the best examples of sculptural art in the wide range of artistic effort of primitive peoples.

## 411 PIPE

*Ohio State Museum*

Reproduction. Platform pipe of unusual style. The platform is longer than usual, in proportion to the bowl, and the bowl extends to an extraordinary height.

The only decoration is the notching along each long edge of the platform. The original is of red stone.

TREMPER MOUND, SCIOTO COUNTY, OHIO

SIZE: 8 1/2" l.

## 412 PIPE

*Cincinnati Art Museum*

Made from red pipe stone.

SOURCE UNKNOWN

SIZE: 5 5/8" l.

## 413 PIPE

*Cincinnati Art Museum*

Large so-called "peace" pipe. A hollow reed was inserted in one end to serve as a stem.

SOURCE UNKNOWN; LATE 19TH CENTURY

SIZE: 9 1/8" l.



## 414 PIPE

*Ohio State Museum*

Reproduction. Platform pipe, so-called because of the curved platform upon which the bowl of the pipe rests. In this instance the bowl is elaborated into a bird sculptured in the round. The original is made of stone.

TREMPER MOUND, SCIOTO COUNTY, OHIO

SIZE: 4 5/8" l.

## 415 PIPE

*Ohio State Museum*

Reproduction. The bowl takes the form of a seated bear. The smoker used the end of the platform, below the bear's head as the mouthpiece, a drilled hole leading thence to the bottom of the bowl. The original pipe is made of stone.

TREMPER MOUND, SCIOTO COUNTY, OHIO

SIZE: 3 3/8" h.

## 416 PIPE

*Ohio State Museum*

Reproduction. The effigy of an owl forms the bowl of this pipe, which is of the platform variety.

TREMPER MOUND, SCIOTO COUNTY, OHIO

SIZE: 4 1/2" l.

## 417 PIPE

*Ohio State Museum*

Reproduction. The effigy of a duckling. These naturalistic forms are accredited to the Hopewell culture, the most progressive culture of the Mound Builders.

TREMPER MOUND, SCIOTO COUNTY, OHIO

SIZE: 3 3/8" l.

## 418 PIPE

*Ohio State Museum*

Reproduction. Effigy of a squirrel; of the variety known as a platform pipe. The original is made of stone.

TREMPER MOUND, SCIOTO COUNTY, OHIO

SIZE: 3 3/8" l.

## 419 PIPE

*Ohio State Museum*

Reproduction. So-called platform pipe. The effigy is that of a raccoon.

TREMPER MOUND, SCIOTO COUNTY, OHIO

SIZE: 4" l.

## 420 PIPE

*Ohio State Museum*

Made of gray pipe stone. The type is known as a platform pipe. The platform serves as a handle and as the area for the stem, or smoke orifice. They may or may not have had hollow stems attached for convenience in smoking.

ROSS COUNTY, OHIO

SIZE: 2 7/8" overall

- 421 PIPE *Ohio State Museum*  
 Made of catlinite. The effigy is that of a duck's head. A beautifully worked and shaped object.  
 OHIO SIZE: 2 7/8" l.
- 422 PIPE *Cincinnati Art Museum*  
 In the shape of a squatting frog, with, unfortunately, the head broken off. This is an unusual "animal" pipe, a realistic, natural motif.  
 NEAR CINCINNATI, OHIO SIZE: 3 3/16" l.
- 423 PIPE *Cincinnati Art Museum*  
 So-called "platform" pipe. No hollow reed was used as a stem. The lips were applied directly to the stone. Soapstone.  
 JACKSON COUNTY, WEST VIRGINIA SIZE: 2 5/8" l.
- 424 PIPE *Ohio State Museum*  
 Made of catlinite. The effigy is that of a wolf. The boss with a hole through it at the base, was probably for a thong by which the pipe could be more readily held. This type of pipe was completed with a hollow stem or bit.  
 HOCKING COUNTY, OHIO SIZE: 3" overall
- 425 PIPE *Cincinnati Art Museum*  
 Symbolic of the turtle; has conventionalized turtle feet incised on one face. Dark gray, striated slate.  
 SOURCE UNKNOWN SIZE: 3 3/4" greatest diam.
- 426 PIPE *Ohio State Museum*  
 Made of banded slate. This type is known as a tubular pipe. The tobacco was stuffed in one end and the lips were applied directly to the other end.  
 OHIO SIZE: 4 1/2" l.
- 427 PIPE *Cincinnati Art Museum*  
 Tubular form. The tobacco was stuffed in one end and the lips applied directly to the other.  
 KENTUCKY SIZE: 7 7/8" l.



Plain cylindrical bowl, with hole drilled for insertion of a hollow-reed stem

SOURCE UNKNOWN

SIZE: 1 7/16" h.

## OBJECTS OF BONE AND SHELL

In the great hunting areas bone was the prevailing material for tools such as awls, wedges, drills, knives and celts or chisels. Selection of the right kind of bone was practical and then by grooving and breaking, or by hacking deep notches and then breaking, the craftsmen created efficient implements for various purposes.

Natural shell forms in themselves must have constituted a ready source of practical implements and objects useful in everyday life for primitive peoples who had access to the sea or to rivers. Then, of course, by modification of the natural form, by elimination of useless parts, by pointing, drilling, et cetera, more practical artifacts were evolved. A large range of practical objects in shell have been found in the earthworks of our North American Continent.

### 429 BONE SCRAPER, OR "DRAW SHAVE"

*Ohio State Museum*

Fashioned from a deer bone, ingeniously using the natural contours of the bone to make an effective tool for scraping, or shaving, wood and other materials.

OHIO

SIZE: 9 5/8" l.

### 430 SHELL BEADS

*Ohio State Museum*

Chiefly disk shape, carved from shells and perforated with a fairly large, drilled hole.

HOPEWELL MOUND GROUP, ROSS COUNTY, OHIO

SIZE: necklace, 8 3/4" l.

### 431 BONE AWL

*Ohio State Museum*

Made from the bone of some bird or some small animal.

OHIO

SIZE: 4 1/8" l.

### 432 BONE AWL

*Ohio State Museum*

A bird bone, perhaps from the wild turkey, fashioned into a sharp and effective tool.

OHIO

SIZE: 5 1/2" l.

### 433 BONE ORNAMENT

*Ohio State Museum*

Bones with natural curves of beauty were an attraction to the American Indian. This unusual bone, from the raccoon, with its natural line of beauty, was drilled at the base and several were strung together as a necklace.

OHIO

SIZE: 4 1/16" l. overall



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443  
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- 434 BONE AWL *Ohio State Museum*  
 Shaped from the bone of some large bird. Ingenious use of the joint bone, now partly broken away, provided a practical handle.  
 OHIO SIZE: 5 5/8" l.
- 435 PEARL BEADS *Ohio State Museum*  
 Necklace of fresh-water pearls, now corroded from burial in a mound but originally very beautiful. Although the necklace is reconstructed, such beads are found in burial mounds still in position at the neck and breast of the deceased even when the original fiber thread has rotted away. Perfect strings of large, handsome pearls have been found, equal to a great ransom.  
 HOPEWELL MOUND, ROSS COUNTY, OHIO SIZE: necklace, 15 1/4" l.
- 436 BONE NEEDLE *Ohio State Museum*  
 Shaped from a curving bone, probably of some bird. A single perforation in the wide end served to receive the sinew or fiber thread which would have been used with this needle; the pointed end, of course, aided in inserting the needle.  
 OHIO SIZE: 3 3/4" l.
- 437 BONE FISHHOOK *Ohio State Museum*  
 An implement of everyday use, but skilfully fashioned, with a curve that is both well proportioned and adequate for its purpose.  
 OHIO SIZE: 2 1/8" l.
- 438 BONE AWL *Ohio State Museum*  
 Shaped from a bird bone, with the joint end serving as a grip.  
 OHIO SIZE: 7 3/8" l.
- 439 BONE BEADS *Ohio State Museum*  
 Sections of various kinds of bone, drilled through the center to form tubular beads. Some are still highly polished, others corroded from burial.  
 FEURT VILLAGE SITE, SCIOTO COUNTY, OHIO SIZE: 15" l.
- 440 BONE FLUTE *Ohio State Museum*  
 Made from a bone of some bird, probably the wild turkey. Four drilled holes along one side make possible four notes. As the ends have been broken it is impossible to tell whether more than four notes were used on this type of instrument, but it would seem likely that there must have been five, in a pentatonic scale pitched rather high.  
 OHIO SIZE: 4 1/8" l.

## 441 HORN ARROW POINT

*Ohio State Museum*

The tip of a small antler hollowed out so that the point could be fitted over the end of an arrow shaft. A somewhat unusual form of arrow point for Ohio.

OHIO

SIZE: 1 1/8" l.

## 442 HORN SPEAR POINT

*Ohio State Museum*

The tip of a deer's antler, hollowed with a drill in order to slip it over the end of a spear shaft. Tip broken off. Not as common in Ohio as the points of chipped flint.

OHIO

SIZE: 2" l.

## 443 SHELL HOE

*Ohio State Museum*

Heavy bivalves similar to this were mounted on handles making effective agricultural implements. Inasmuch as the Indians always practiced very shallow cultivation, these small sized hoes were quite sufficient.

FORT ANCIENT CULTURE, OHIO

SIZE: 4 1/2" l.

## 444 SHELL SCRAPER

*Ohio State Museum*

Mussel shells were often used for draw-knives or scrapers. The shell fits the hand perfectly and the thin sharp side makes a good scraping edge for many purposes. This particular scraper seems to have been used by a left-handed operator.

FORT ANCIENT CULTURE, OHIO

SIZE: 3 5/8" l.

## 445 BONE AWL

*Ohio State Museum*

Leg bones of the deer were often used as awls for punching hides when lacing or sewing them together.

OHIO

SIZE: 7 1/2" l.

## 446 BONE AWL

*Ohio State Museum*

The natural curve of the bone fits the hand. The point, which is sharpened, is the solid part of the bone, therefore the instrument is strong and wholly effective. Deer bone.

OHIO

SIZE: 4 1/4" l.

## 447 SHELL GORGET

*Cincinnati Art Museum*

Heavy, dishlike shell, in which two holes have been drilled at the top for suspension. Shell gorgets such as this have been found especially in mounds



in Ohio and other states to the south. Their decoration is highly suggestive of Mayan and Mexican designs of Central America, and they form a strong link in the evidence of contacts between the Mound Builders and the cultures of Central America. In this instance the design symbolizes the rattlesnake, the head and neck of the serpent, at the left, being outlined by a series of drilled holes, the mouth, with two rows of teeth, being suggested to the right, and the coiled body being represented as an enclosing border, ending at the lower left in lines defining the rattles of the serpent.

TENNESSEE MOUND

SIZE:  $5\frac{1}{2}$ " l.

448 BONE AWL

*Ohio State Museum*

This practical palm-awl is fashioned from a turkey bone. Oftentimes these instruments are carefully finished but generally they are left in their natural state, with the exception of the sharpened point. This bone is from the leg of a turkey.

OHIO

SIZE: 4" l.

449 BONE AWL

*Ohio State Museum*

Made from the ulna or foreleg of the deer; for heavy work. These natural instruments are often highly practical. For instance, in this case, the small protrusion is a perfect thumb rest, thus adding to the efficiency of the awl.

OHIO

SIZE:  $5\frac{7}{8}$ " l.

## OBJECTS OF COPPER AND MICA

The Mound Builders, particularly those of Ohio, used copper to produce some of the most artistic items of primitive workmanship in the field of pure design. From the raw copper nugget, found in the Lake Superior region, thin sheets were hammered out and then cut to pattern. These patterns show a highly developed sense of artistry, so much so that certain ones have been reproduced for modern commercial adaptation, an indication of their worth and success in the broad field of design.

Mica was also used as a material from which ornamental and artistic objects were cut. Large sheets, uniform in thickness, were secured and with a sharp primitive tool, naturalistic forms and beautiful geometric forms, skilfully finished, were produced. In the mounds of Ohio some of the very best examples have been found.

450 COPPER GORGET

*Ohio State Museum*

Various simplified shapes such as this were commonly used by the Mound Builders. Many have been found in graves on the breast or back of the deceased. Two holes can be seen showing it was used as a suspended ornament, perhaps suspended around the neck only as a ceremonial emblem at time of burial or also worn around the neck in everyday life as a common ornament.

HOPEWELL MOUND GROUP, ROSS COUNTY, OHIO

SIZE:  $8\frac{3}{4}$ " by  $4\frac{1}{2}$ "



## 451 COPPER SWASTIKA

*Ohio State Museum*

Thin sheets of hammered out copper could be cut with a sharp stone tool and the edges rubbed to a smooth finish, as in this case. The swastika is known as a universal symbol, the exact significance of which is not known.

HOPEWELL MOUND GROUP, ROSS COUNTY, OHIO

SIZE: 4 3/8" overall

## 452 CLOTH FRAGMENT

*Ohio State Museum*

An example of twined weaving, comparatively fine in quality, as most of the extant specimens are coarser. Several thicknesses of this cloth were found in the Seip Mound, laid between two sheets of copper which served to preserve the cloth threads which would otherwise have disintegrated. Both plain fabrics and fabrics with patterns in color have been unearthed.

SEIP MOUND NO. 1, ROSS COUNTY, OHIO

SIZE: 7 1/4" by 5 1/2" overall

## 453 MICA MIRROR

*Ohio State Museum*

Large disks of this character are thought to have served as mirrors. As a matter of fact, with the right background, the mica makes a very good reflecting surface.

MOUND CITY GROUP, ROSS COUNTY, OHIO

SIZE: 12 3/4" by 11 1/2"

## 454 COPPER BEADS

*Ohio State Museum*

Circular beads with a large opening for threading. Through corrosion from burial they have acquired a bright green patina.

OHIO

SIZE: necklace, 6 1/2" l.

## 455 COPPER ORNAMENT

*Ohio State Museum*

Cut from sheet metal. The motif is thought to be a modified and conventionalized bird form. There are four small holes, by means of which the ornament was evidently sewed to a garment.

HOPEWELL MOUND GROUP, ROSS COUNTY, OHIO

SIZE: 6 7/8" l.

## 456 COPPER EARRING

*Ohio State Museum*

A deep slit in the lobes of the ear permitted the insertion of this ornament. It is made of hammered copper. When burnished it made a simple but handsome earring; the oxidation and dull appearance are due to burial.

HARNESS MOUND, SCIOTO VALLEY

SIZE: 1 5/8" diam.

## 457 MICA ORNAMENT

*Ohio State Museum*

In the shape of a claw; perforated for suspension. Many exceedingly interesting designs, some of them quite realistic, some of them quite complicated, were made by the Mound Builders of Ohio, by cutting thin sheets of mica with a sharp tool.

HOPEWELL MOUND GROUP, ROSS COUNTY, OHIO

SIZE:  $3\frac{1}{2}$ " overall

## 458 FLINT AND CRYSTALS

*Ohio State Museum*

In the Indian quarries on Flint Ridge, Licking County, Ohio, there were found great chunks of flint with beautifully developed crystals, such as this small sample. It is curious that the Indians did not see the decorative quality of the crystals, but so far as known they did not use them.

FLINT RIDGE, LICKING COUNTY, OHIO

## 459 COPPER BRACELET

*Ohio State Museum*

The Mound Builders of Ohio secured copper nuggets from the Lake Superior region and hammered out many ornamental forms such as this one.

OHIO

SIZE:  $3\frac{1}{2}$ " diam.

## 460 COPPER NUGGET

*Ohio State Museum*

Specimen of raw copper from the Lake Superior region. Copper in this state was transported to home camp sites and there hammered or cut into artistic ornamental forms.

OHIO

SIZE:  $2\frac{1}{4}$ " overall

## 461 TYPICAL BURIAL

*Ohio State Museum*

The very basis of all knowledge regarding the Mound Builders has come from excavations and particularly from mound burials. Buried with the deceased were the various types of artifacts referred to and seen here, and it is through these artifacts that the life of the people can be surmised.

The skeleton is laid out exactly as it would be when exposed by excavation, before removal from the earth. The burial is known as a flexed burial, typical in certain parts of this valley area. The right arm is placed over the lumbar region, the left straight at the side, and the knees partially flexed. Artifacts, seen at the left shoulder, are as follows: a turtle's carapace, a bone awl, a slate gorget, flints, beads and sacrificial bird bones.

ANDERSON VILLAGE SITE, WARREN COUNTY, OHIO

## POTTERY

Among the most ancient of the space arts is that of pottery, and, though the frailest of the ancient arts, it is the best known. Unfortunately, comparatively few whole pieces of early American pottery have been found by the excavator but pottery fragments have been found in abundance from which the forms, the styles and the decorations can be completely reconstructed. The North American Indian woman was generally the potter. She needed pots for cooking and she produced them; she needed pots for storage, for carrying and saving water, and she had them. Not always was she an artistic potter; she was a very practical one, but a surprising number have real artistic merit.

### 462 POTTERY WATER JAR

*Cincinnati Art Museum*

Medium hard, whitish clay covered with a white slip and decorated with geometrics in dark brown and a double flowing curve in red outlined with brown. Lower portion plain red. Depressed bottom.

ACOMA, NEW MEXICO; 19TH CENTURY

SIZE: 10 $\frac{3}{4}$ " h.

### 463 POTTERY WATER JAR

*Cincinnati Art Museum*

Medium hard, whitish clay, covered with white slip and decorated with geometrics, lozenges of a floral pattern and the feather motif, in black and red; parts hatched. Lower portion plain black. Depressed bottom.

ZUNI TRIBE, NEW MEXICO; 19TH CENTURY

SIZE: 11  $\frac{3}{8}$ " h.

### 464 POTTERY JAR

*Cincinnati Art Museum*

Medium hard, whitish clay painted in red, brown and white slips with floral and geometric motifs. Lower portion plain red; depressed bottom.

ISLETA, NEW MEXICO; 19TH CENTURY

SIZE: 6 $\frac{1}{2}$ " h.

### 465 POTTERY JAR

*Cincinnati Art Museum*

Medium hard, light gray clay. Unglazed. Coiled ware of the most primitive type, in which the corrugations of the clay coils were not smoothed off as in later wares.

NEW MEXICO; PRE-COLUMBIAN

SIZE: 5 $\frac{1}{4}$ " h.

## 466 POTTERY JUG WITH HANDLE

*Cincinnati Art Museum*

Medium hard, light gray clay. Exterior covered with a whitish slip with triangular motif painted in black. Typical ware of the early Cliff Dwellers.

CHACO CANYON, NEW MEXICO; PRE-COLUMBIAN

Size: 6½" h.

## 467 POTTERY JAR

*Cincinnati Art Museum*

Black ware, undecorated except for the scallop of the projecting lip. The usual clay of New Mexico was used, the black color having been achieved by a second, prolonged baking in a kiln filled with dense black smoke which was absorbed by the clay. The glazelike sheen was achieved by polishing with a smooth, fine-grained stone.

SANTA CLARA PUEBLO, NEW MEXICO; 19TH CENTURY

Size: 5¼" h.

## 468 POTTERY EFFIGY ORNAMENT

*Cincinnati Art Museum*

Medium hard, whitish clay. Effigy of an owl, with beak, wings, tail, ears and pupils of the eyes modeled in clay and the feathers and other details painted in brown on a white slip. In the beak is a miniature clay figure of some four-legged animal. Flat bottom. Probably a fetish.

ZUNI TRIBE, NEW MEXICO; 19TH CENTURY

Size: 7" h. overall

## 469 POTTERY JUG WITH HANDLE

*Cincinnati Art Museum*

Medium hard, light gray clay, covered with slip and decorated with what seems to be a modified rendering of the lightning pattern in black and white. Rounded bottom.

CHACO CANYON, NEW MEXICO; PRE-COLUMBIAN

Size: 4¾" h.

## 470 POTTERY JAR

*Cincinnati Art Museum*

Medium hard, pinkish clay. Covered with white slip and decorated with abstract line motif in black. Lower portion plain red. Flattened bottom.

RIO TESUQUE, NEW MEXICO; 19TH CENTURY

Size: 6½" h.

## 471 POTTERY JAR

*Cincinnati Art Museum*

Medium hard, whitish clay, covered with white slip and decorated with geometrics in dark brown and red accented with hatching, and a center band of birds in red, flanked with the feather motif. Lower portion plain brown. Depressed bottom.

ZUNI TRIBE, NEW MEXICO; 19TH CENTURY

Size: 11" h.





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## 472 POTTERY WATER JAR

*Cincinnati Art Museum*

Medium hard, whitish clay. Covered with white slip and decorated with geometrics and a conventionalized bird(?) form, in black and red generally hatched. Lower portion plain black. Depressed bottom.

ZUNI TRIBE, NEW MEXICO; 19TH CENTURY

Size: 9 $\frac{1}{4}$ " h.

## 473 POTTERY WATER JAR

*Cincinnati Art Museum*

Medium hard, whitish clay. Covered with white slip and decorated with geometrics in brown and a double flowing curve in red outlined in black. Lower portion plain red. Depressed bottom.

ACOMA, NEW MEXICO; 19TH CENTURY

Size: 11  $\frac{3}{8}$ " h.

## 474 POTTERY JAR

*Cincinnati Art Museum*

Medium hard, whitish clay. Covered with white slip and decorated with the so-called feather motif in black and a running shoulderband outlined in black. Lower portion plain red. Flat bottom.

ARIZONA; 19TH CENTURY

Size: 7  $\frac{7}{8}$ " h.

## 475 POTTERY BOWL

*Cincinnati Art Museum*

Medium hard, whitish clay. Covered with white slip and decorated on the inside with so-called lightning motif. Rounded bottom.

CHACO CANYON, NEW MEXICO; PRE-COLUMBIAN

Size: 8 $\frac{1}{4}$ " diam.

## 476 POTTERY JAR

*Cincinnati Art Museum*

Soft gray clay covered with a polished black slip and decorated with a central band of curved and angular motifs in gray-black mat paint. Flat bottom. Signed: Santana.

SAN ILDEFONSO, NEW MEXICO; 20TH CENTURY

Size: 5 $\frac{3}{4}$ " h.

## 477 POTTERY BOWL

*Cincinnati Art Museum*

Medium hard, whitish clay. Covered with white slip and decorated inside and out with angular and curved motifs in brown and red. Rounded bottom.

ZUNI TRIBE, NEW MEXICO; 19TH CENTURY

Size: 4  $\frac{5}{8}$ " h.

## 478 POTTERY VASE

*Cincinnati Art Museum*

Soft gray clay, covered with polished black slip. Geometric designs painted as borders around the top in a mat paint. Scratched on the bottom: Marie Martinez.

SAN ILDEFONSO, NEW MEXICO; 20TH CENTURY

Size: 3 $\frac{3}{4}$ " h.

## 479 POTTERY FOOD BOWL

*Cincinnati Art Museum*

Medium hard, whitish clay, covered with white slip, and decorated with floral motifs in brown-black. Rounded bottom.

ACOMA, NEW MEXICO; 19TH CENTURY

SIZE: 5½" h.

## 480 POTTERY JAR

*Cincinnati Art Museum*

Medium hard, whitish clay. Covered with white slip and decorated with geometric motifs in red and black, partly hatched and partly outlined in black. Lower portion plain red. Depressed bottom.

ACOMA, NEW MEXICO; 19TH CENTURY

SIZE: 9¼" h.

## 481 POTTERY JAR

*Cincinnati Art Museum*

Medium hard, whitish clay covered with white slip and decorated with geometrics and two lozenges enclosing a conventionalized flower design, interspersed with a feather motif; all in black with hatched portions. Lower portion plain black. Depressed bottom.

ZUNI TRIBE, NEW MEXICO; 19TH CENTURY

SIZE: 13 1/8" h.

## BEADWORK

A great range of suitable natural objects from the animal, vegetable and mineral kingdoms have been used as beads by primitive peoples the world over. The North American Indian delighted in the use of shells and fresh-water pearls, but more particularly and especially in post-Columbian times glass beads were popular. The Indian women were expert in embroidering with glass beads, in variegated colors, and also adept in weaving with beads. The designs are unique, often with symbolic meaning, but, presumably, just as often with abstract meaning.

For beads used as jewelry, see Nos. 430, 435, 439, 454, 515, 517, 519, 520, 522, 526.

## 482 ARM ORNAMENT

*Cincinnati Art Museum*

Dress-up cuff or sleeve used for special occasions. Colored beads, including golden ones, on a white bead ground.

SOURCE UNKNOWN; 19TH CENTURY

SIZE: 16" l.

## 483 CUFFS

*Cincinnati Art Museum*

A pair of cuffs in colored beads on a white bead ground. Sewn on cloth.

SOURCE UNKNOWN; 20TH CENTURY

SIZE: 5½" l.

## 484 HEADBAND OR BELT

*Cincinnati Art Museum*

Triangular motif in blue, yellow, red, white and green beads, and a ground of white beads, sewn on chamois.

PUEBLO TRIBE; 20TH CENTURY

SIZE: 28" l.

485 BAG

*Cincinnati Art Museum*

Pattern in stained raffia on a natural raffia ground.

CALIFORNIA; 19TH CENTURY

Size: 11" square

486 POUCH

*Cincinnati Art Museum*

Colored beads forming purely imaginative designs within a white bead ground; embroidered on yellow buckskin.

DAKOTA TRIBE; 19TH CENTURY

Size: 16½" l.

487 HORSE TRAPPING

*Cincinnati Art Museum*

Bead accoutrement thrown over the horse's back like a saddle-blanket and used for special occasions only.

PUEBLO TRIBE; 20TH CENTURY

Size: 5' 1" l.

488 ORNAMENT

*Cincinnati Art Museum*

Circular, with red, green, blue and white beads sewed on chamois, and red feathers set in silver cones pendant from the center. Pair with No. 492.

PUEBLO TRIBE; 20TH CENTURY

Size: 2¼" diam.

489 POUCH

*Cincinnati Art Museum*

Red, yellow, green, light and dark blue, and white beads sewn on chamois, with a cross motif in center. Three copper disks complete the ornamentation.

SOURCE UNKNOWN. SILBERBERG COLLECTION.

Size: 6¼" by 3½"

490 HAIR ORNAMENT

*Cincinnati Art Museum*

Circular decoration, used by the Indian woman at the heading of her braids. Violet and dark blue beads in a simple motif sewed on chamois, with two purple feathers mounted in metal bases springing from the center. Pair with No. 494.

SOURCE UNKNOWN; 19TH CENTURY. SILBERBERG COLLECTION.

Size: 2 7/8" diam.

491 BAG

*Cincinnati Art Museum*

Embroidery of flower sprays in colored beads, and a white bead ground.

OJIBWA TRIBE; 19TH CENTURY

Size: 18" by 12½".

## 492 ORNAMENT

*Cincinnati Art Museum*

Circular, with red, green, blue and white beads sewed on chamois, and red feathers set in silver cones pendant from the center. Pair with No. 488.

PUEBLO TRIBE; 20TH CENTURY

Size:  $2\frac{1}{4}$ " diam.

## 493 POUCH

*Cincinnati Art Museum*

Chamois and cotton cloth; ornamented with white, blue and red beads in a simple pattern. The pouch, which probably carried the Indian's flint or some other precious item, has an ingenious closing device: the three thongs pass through slits, permitting the bag to be opened and closed with safety.

SOURCE UNKNOWN. SILBERBERG COLLECTION.

Size: 4" by  $7\frac{3}{4}$ "

## 494 HAIR ORNAMENT

*Cincinnati Art Museum*

Circular decoration, used by the Indian woman at the heading of her braids. Violet and dark blue beads in a simple motif sewed on chamois, with two purple feathers mounted in metal bases springing from the center. Pair with No. 490.

SOURCE UNKNOWN; 19TH CENTURY. SILBERBERG COLLECTION

Size:  $2\frac{3}{4}$ " diam.

## 495 MEDICINE POUCH

*Cincinnati Art Museum*

Violet, white, light blue and yellow beads in a running pattern of triangles within a ground of dark blue beads, all sewed on a leather base. The heavy beads at the top, sliding on a chamois thong, permit the cover to be removed without danger of loss. Pendant thongs terminating in silver cones, and beadwork, complete the ornamentation.

SOURCE UNKNOWN; 19TH CENTURY

Size:  $17\frac{1}{4}$ " l. overall

## 496 POUCH

*Cincinnati Art Museum*

Used for carrying a flint or other precious items. Brown, light and dark blue, and violet beads sewn on white chamois in two bands with pendants of the same beads.

SOURCE UNKNOWN. SILBERBERG COLLECTION

Size: 8" l.

## 497 HAIR ORNAMENT

*Cincinnati Art Museum*

Red, yellow, green and blue beads arranged in a wheel motif with two pendants.

SOURCE UNKNOWN. SILBERBERG COLLECTION

Size:  $2\frac{1}{2}$ " diam.



## 498 CARRYING POUCH

*Cincinnati Art Museum*

An elaborate pattern of beadwork. Flower sprays in colored beads on a white ground.

OJIBWA TRIBE, 1880

SIZE: Pouch, 13" by 12½"

## 499 PURSE

*Cincinnati Art Museum*

Four crosses in violet and blue beads in a dark blue field of beads. In the center a diamond shape with a center of red beads and a mortar-like motif in white beads.

SOURCE UNKNOWN

SIZE: 6¼" l.

## 500 PAPOOSE CARRIER IN MINIATURE

*Cincinnati Art Museum*

Red and green beads sewn on cloth, with the typical wooden frame for carrying babies on the backs of mothers.

SOURCE UNKNOWN. SILBERBERG COLLECTION

SIZE: 8" l.

## 501 WAR PAINT BAG

*Cincinnati Art Museum*

Red, yellow and green beads in a line pattern surrounded by white beads; sewn on deer hide.

SOURCE UNKNOWN. SILBERBERG COLLECTION

SIZE: 8" l.

## 502 BAG

*Cincinnati Art Museum*

Black velvet embroidered with floral and curvilinear designs in white, yellow, green, two tones of blue, two tones of red, and gray beads. Edge bound with red silk and originally finished with a fringelike border of white beads; ribbon handle. The technique of threading only a few beads at a time made it possible to use practically any kind of naturalistic line. This type of work is especially characteristic of the Ojibwa Indians.

SOURCE UNKNOWN; 20TH CENTURY

SIZE: Bag only, 6" l.

## 503 HAIR ORNAMENT

*Cincinnati Art Museum*

Disk of chamois, entirely covered with beadwork in white, dark blue, pale blue, and yellow. Metal center; fringe of angular black beads.

SOURCE UNKNOWN; 20TH CENTURY. SILBERBERG COLLECTION

SIZE: 1¾" diam.

## 504 PAIR OF MOCCASINS

*Cincinnati Art Museum*

Baby size. White beads sewed on chamois and spotted with red and green beads.

CALIFORNIA, 19TH CENTURY. SILBERBERG COLLECTION

SIZE: 3¾"



## 505 POUCH

*Cincinnati Art Museum*

Said to be a pipe and tobacco bag. Embroidered beadwork and porcupine quill work. The triangular motif is called a deer's hoof. The other motifs are the "morning star" and a common diamond shape. The porcupine quill is wrapped around deer skin.

PUEBLO TRIBE; 20TH CENTURY

SIZE: 24" l.

## 506 MEDICINE POUCH

*Cincinnati Art Museum*

Originally a rather fine example of porcupine quill embroidery. A sliding thong, the suspension cord, also functions as a safety device, closing the bag when pulled tight.

SHAWNEE TRIBE; 19TH CENTURY

SIZE: 6" by 5½"

## 507 FETISH

*Cincinnati Art Museum*

A stuffed, bulbous, pointed shape divided by triple lines of blue beads into eight sections of alternate yellow and green beads; in the center of each section, a T form of yellow and dark blue beads.

CHEYENNE TRIBE; 19TH CENTURY

SIZE: 4 1/8" l.

## 508 PAIR OF MINIATURE MOCCASINS

*Cincinnati Art Museum*

Plain chamois with a geometric motif in solid beadwork on the toes. Made for the tourist trade.

SOURCE UNKNOWN; 20TH CENTURY. SILBERBERG COLLECTION

SIZE: 2¼" l.

## 509 PAIR OF MOCCASINS

*Cincinnati Art Museum*

The decoration consists of border bands and cross motifs in white and dark blue beads, with strips of the chamois dyed red and blue. At the instep light blue and yellow beads are added to the color scheme. A chamois fringe dyed green, at the heel and along one side of the front, and a long two-pronged flap of chamois, suggest that these moccasins were made for ceremonial use by a medicine man. The beadwork is done with unusual tightness and care.

CHEYENNE TRIBE; 19TH CENTURY

SIZE: 10 1/8" l.

## 510 PAIR OF MOCCASINS

*Cincinnati Art Museum*

Infant's size. Plain chamois, with an elaborated "morning star" motif in blue, white and red beads sewn on the toes.

SOURCE UNKNOWN; 20TH CENTURY. SILBERBERG COLLECTION SIZE: 4 7/8" l.

## 511 PAIR OF MOCCASINS

*Cincinnati Art Museum*

Child's size. Plain chamois, with the "morning star" motif (like an elongated maltese cross) in green, blue and yellow beads, sewn on the toes.

SOURCE UNKNOWN; 20TH CENTURY. SILBERBERG COLLECTION      SIZE: 6 $\frac{1}{4}$ " l.

## 512 PAIR OF MOCCASINS

*Cincinnati Art Museum*

Modified star motif in colored beads, and a white bead ground, sewed on chamois.

SOURCE UNKNOWN. SILBERBERG COLLECTION      SIZE: 10" l.

## 513 PAIR OF MOCCASINS

*Cincinnati Art Museum*

Decorated with floral motifs in colored beads embroidered on chamois.

CHEYENNE TRIBE; 19TH CENTURY      SIZE: 10" l.

## 514 WOMAN'S DRESS OF CHAMOIS

*Cincinnati Art Museum*

Across the shoulders at front and back is a wide band of beadwork. A field, of white beads, is flanked with two narrow rows of yellow and blue beads; the center is decorated with diamond forms. Below are parallel rows of alternate brown and white beads, broken at intervals with transverse lines, the band itself conforming in general to the curve of the torso.

SOURCE UNKNOWN; 19TH CENTURY. CINCINNATI HISTORICAL  
AND PHILOSOPHICAL SOCIETY COLLECTION      SIZE: 4' 2" l.

## JEWELRY

Jewelry, as such, is far from a modern conception, though more universally worn in modern times. The ancients bedecked themselves with jewelry of value and of good workmanship, a natural sequence and evolution from the earlier wearing of charms, fetishes and protective emblems. The Ohio Mound Builder knew the decorative value of pearls. Pearl necklaces worth an ancient ransom have been found in the graves. The Indians of the Southwest knew the decorative value of silver. Beautiful examples of the silversmith's craft have been preserved and are being made today. Of course, all the natural materials found near Indian encampments, from the lowly berry to semi-precious stones, have been utilized as jewelry. Even with the use of only primitive tools the North American Indian produced finished jewelry of artistic worth.

## 515 NECKLACE OF STONE

*Cincinnati Art Museum*

Small disklike beads of white stone, evenly cut and highly polished, form a long necklace. At the lower end of the necklace there are interspersed at regular intervals pendant plaques of white stone inset with a colorful mosaic of turquoise and black stone. The central pendant is larger and more elaborate, with three circular black insets below the turquoise mosaic and a single rectangular one above.

PUEBLO; 20TH CENTURY      SIZE: 17" l.



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## 516 BRACELET OF SILVER

*Cincinnati Art Museum*

The foundation consists of four strands of heavy twisted wire, on which were overlaid three heavy oblong plaques of silver, each set with a blue turquoise and decorated with applied strips of twisted wire and rows of silver globules.

PUEBLO; 20TH CENTURY

SIZE: 2 15/16" diam.

## 517 NECKLACE OF SILVER

*Cincinnati Art Museum*

Necklace of large spherical silver beads which, in the lower portion of the string, are interspersed with silver ornaments of the so-called squash-blossom form. The large pendant in the center is the double-crescent form invariably used on this type of necklace although this particular crescent is simpler than many. The spherical beads are made in two sections soldered together around the center to form the sphere. The necklace is strung on a folded strip of fabric. An interesting example of the heavy silver ornaments worn by the Navajos.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 17 1/4" l.

## 518 BRACELET OF SILVER

*Cincinnati Art Museum*

Simple bracelet of three bars—two plain and one of twisted wire—to which were added a central heart-shaped turquoise set in silver and two stamped-silver plaques. Unusually light in weight compared to the typical Navajo bracelets.

NAVAJO TRIBE; 20TH CENTURY

SIZE: 2 3/4" diam.

## 519 NECKLACE OF BONE

*Cincinnati Art Museum*

Small disklike beads of bone interspersed in the lower portion with bone plaques embellished with turquoise and black stone mosaic. An interesting, decorative necklace, due not only to the color but to the variation of tone in the small beads.

PUEBLO; 19TH CENTURY

SIZE: 15 1/2" l.

## 520 NECKLACE OF CORAL AND TURQUOISE

*Cincinnati Art Museum*

Strands of cylindrically shaped coral beads irregularly interspersed with turquoise and silver beads. At the upper end a few brightly colored modern commercial beads were added.

PUEBLO; 20TH CENTURY

SIZE: 14 1/2" l.

## 521 NECKLACE OF TURQUOISE

*Cincinnati Art Museum*

An example of modern workmanship where the grading and boring of the beads are both due to outside influence. The actual fabrication may not be Indian. A simple S curve serves as a clasp.

PUEBLO; 20TH CENTURY

SIZE: 10" l.

522 NECKLACE OF TURQUOISE AND SHELL *Cincinnati Art Museum*

Irregular bits of turquoise and small disks of shell strung in three loops on twine which is coiled at the top as a supporting strand.

PUEBLO; 20TH CENTURY

SIZE: 14" l.

523 BRACELET OF SILVER *Cincinnati Art Museum*

Hammer, gouge and punch technique, with sets of turquoise.

PUEBLO; 20TH CENTURY

SIZE: 2½" diam.

524 BELT OF SILVER *Cincinnati Art Museum*

Hammer, gouge and punch techniques. Seven oval bosses and a buckle strung on a leather strap.

NAVAJO TRIBE; 20TH CENTURY

SIZE: 43" l.

525 BRACELET OF SILVER *Cincinnati Art Museum*

Hammer, punch and repoussé techniques; turquoise sets.

PUEBLO; 20TH CENTURY

SIZE: 2¾" diam.

526 NECKLACE OF TURQUOISE AND SHELL *Cincinnati Art Museum*

Casually shaped bits of turquoise interspersed with small disks of shell compose this typical Indian ornament.

PUEBLO; 20TH CENTURY

SIZE: 11½" l.

## WEAVING

As time goes, it is but a step from the weaving of a basket, or the weaving of a flat mat in similar materials, to the weaving of cloth. It is merely a question of the availability of material. One of the earliest crafts of the North American Indian was basket-weaving, evidence being available that it was practiced in the prehistoric age of the extinct mastodon. Much later, but long before the Spaniards came to America, the Amerind grew cotton and had fine cloth. With the advent of the Spaniards, sheep were introduced and then woolen cloth was woven.

In an Ohio mound a piece of prehistoric cloth was miraculously preserved by being encased between pieces of copper, the copper oxide being the preservative (see No. 452). And, of course, the later products of the Indians of the Southwest, the wonderful woolen blankets of the Navajos and others, are preserved and are still being made. They are made in a primitive way, on a primitive loom, but they lead the field in expertness and excellence.

527 SADDLE BLANKET *Cincinnati Art Museum*

Wool. Red ground, crisscrossed with an open allover pattern of interlaced blue and white stripes simulating a lattice pattern. 11 warp threads, 25 weft, to the inch.

NAVAJO TRIBE; 20TH CENTURY

SIZE: 4' 3" by 2' 11½"



## 528 SQUAW'S BLANKET DRESS

Ohio State Museum

Wool. Interesting diagonal weaving, a technique not often seen. Solid black center flanked by red areas decorated with a running fret in blue-black and yellow. The border is the "diamond" weaving, also an unusual technique. Regular weaving: 12 warp threads, 18 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 46½" by 37"

## 529 SQUAW'S BLANKET

Cincinnati Art Museum

Wool. Solid black center. The top has a pattern of black stripes and geometric motifs on a red ground; this is repeated at the bottom. This blanket or squaw's dress, is made up of two halves, sewed up the sides, with armhole, and neck opening unsewed, as are also the sides at the bottom. 8 warp threads, 22 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 3' 10" by 2' 3"

## 530 BLANKET

Cincinnati Art Museum

Wool. Oversize. The main part of the design consists of alternating black and white stripes. Through the center extends a wider red band broken in the center by a stepped rectangular motif of white and violet; at each end one-half of this motif appears again. In between these designs the red band is further broken by narrow lengthwise stripes in black, violet and blue. In the middle of each long side of the blanket, the black and white stripes are broken by a large motif made up of stepped bands in red, white and violet which form a truncated triangle. The motif is halved in the four corners of the blanket. Same on both sides. 23 warp threads, 7 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 9' by 5' 2"

## 531 BLANKET

Cincinnati Art Museum

Wool. White ground, with narrow horizontal stripes of brown and red. Alike on both sides. 5 warp threads, 9 weft, to the inch.

NAVAJO TRIBE; 20TH CENTURY

SIZE: 6' ½" by 4' 1"

## 532 BLANKET

Cincinnati Art Museum

Wool. Down the long way of the blanket is a band of red flanked with stripes of yellow and blue, interspersed at regular intervals with the red. Within the red band is a continuous zigzag motif in white and dark blue, augmented with a cloudlike pointed motif interwoven with dark red, dark blue and yellow. Along both sides is a band similar to the center one. The field is made up of parallel stripes of black and white. 18 warp threads, 8 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 5' 4" by 5' 7"



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## 533 BLANKET

*Cincinnati Art Museum*

Wool. Interesting pattern, alike on both sides, of compound zigzag bands in brown, gold color, grayed red, bright red and dark blue, forming angularized ogees which enclose lozenge-shaped areas of white. In the center of each white compartment is a smaller, angular motif in varying tones of red, yellow, green, blue, brown, violet and white. Good quality wool, beautifully woven. A fine example, somewhat worn. 11 warp threads, 23 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 7' 2" by 5' 2½"

## 534 BLANKET

*Cincinnati Art Museum*

Wool. Horizontally banded with red, white and black between which are interlocked, elongated diamond shapes of gray, black, white and red. Same on both sides. 5 warp threads, 9 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 6' 3½" by 4' 8½"

## 535 BLANKET

*Cincinnati Art Museum*

Wool. White ground, broken by narrow horizontal stripes in brown and three wider bands of brown and yellow stripes. 7 warp threads, 10 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 7' 3" by 4' 4"

## 536 BLANKET

*Ohio State Museum*

Wool. Down the center is a band of red broken by alternating parallel stripes of blue and black, in the center of which appears a lozenge of blue and white rectangles within the red area, in the very center of which are ten narrow parallel stripes of blue. This lozenge is halved above and below and at the centers of the sides, and is quartered at the four corners. The rest of the field is made up of broad black and white stripes. 9 warp threads, 19 weft, to the inch.

NAVAJO TRIBE; 20TH CENTURY

SIZE: 6' 3" by 4' 11"

## 537 BLANKET

*Cincinnati Art Museum*

Wool. Running horizontally across a red field are six deeply zigzagged stripes repeating the three combinations of blue and white, blue and green, and blue and yellow. Through the center horizontally is a narrow band made up of stripes of green, black and white, and violet. 8 warp threads, 19 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 6' by 4' ½"

## 538 BLANKET RUG

*Cincinnati Art Museum*

Wool. Down the center of the long way of the blanket is a band of red and brown-black stripes broken in the middle by a lozenge cartouche of red and



brown-black which is enlarged, and halved, at both ends of the band. Both long edges are decorated with a band of red striped with gray-black and broken in the middle with a half-diamond cartouche in red, gray, white and red. At the four corners the same cartouche is quartered. The rest of the blanket is made up of parallel stripes of alternating brown-black and white. 8 warp threads, 11 weft, to the inch.

NAVAJO TRIBE; 20TH CENTURY

SIZE: 7' 5" by 5' 2"

539 BLANKET

*Cincinnati Art Museum*

Horizontally across are four bands of red decorated with joined diamond-shaped cartouches outlined with joined rectangles in white (originally) and in black, in the center of which is a cross in yellow (originally), the four corners tipped with black. Three bands of purplish-brown separate the cartouches, and narrow stripes of black and white (originally) flank them on either side. A soft, light-weight blanket. 16 warp threads, 8 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 6' by 3' 7"

540 BLANKET RUG

*Cincinnati Art Museum*

Wool. Black field, in the center of which are two lozenges joined by an outlining band of white. In the center of the lozenges, bands of red and black run parallel with the white, the immediate center being a block motif in black and white. Above and below the main motif are white lozenges with red centers. Parallel lines of stripes decorate the corners. 7 warp threads, 14 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 7' 9" by 4' 10"

541 BLANKET

*Ohio State Museum*

Wool. Woven on a twenty-two inch loom; two widths sewn together. Across the center is a band of alternate red and white stripes broken in the middle by a terraced pattern in black and red. The rest of the blanket is made up of red, brown-black and white stripes of irregular widths. 7 warp threads, 12 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 6' 3" by 3' 7½"

542 BLANKET RUG

*Cincinnati Art Museum*

A fine example of modern Navajo weaving. In the center of the blanket five parallel zigzag stripes of red and black form a diamond-shaped cartouche around a series of parallel stripes of red and black. Extending from this is a wide band of black, broken by narrow parallel stripes of red, terminating at both ends with one-half the center motif. Along both sides of the blanket is a band of black, striped with red, broken midway with one-half the repeat of the main center motif. The four corners are finished with one-quarter of the same motif. 9 warp threads, 18 weft, to the inch.

NAVAJO TRIBE; 20TH CENTURY

SIZE: 6' ¾" by 5' 2¼"

Obverse: red field decorated with diamond-shaped motif of pointed bands of white, dark green, yellow and blue, varied in arrangement, interspersed with a smaller diamond motif of pointed bands of yellow and blue; a simple, angular motif in yellow and blue appears twice at top and bottom. Reverse: parallel bands of green, orange, blue, white, red, yellow and purple. 12 warp threads, 8 weft, to the inch.

NAVAJO TRIBE; 19TH CENTURY

SIZE: 6' 3 $\frac{3}{4}$ " by 4' 2 $\frac{1}{2}$ "

## BASKETRY

All the various tribes of the North American Indians knew how to weave baskets, but some tribal craftsmen were far more skilful than others. The superb examples of coiled technique, such as those of the Pomo Tribe, California, are not often excelled, while other examples, such as the birch-bark baskets of the Indians of the Great Lakes districts, are indeed simple and sometimes crude. No artistry so well exemplifies the creative ingenuity and skilful manipulation of natural resources as does the basketry of the North American Indian. Not a single basketry stitch has been invented or employed by the most skilful of modern craftsmen that has not been used by these primitive people. And, basketry was one of the most useful of the crafts as well as the most ideal. It expresses best the cultural side, the artistic side, the ambitious side of the specialized craftsmen of the group, who, in all cases, were the women of the tribes.

### 544 BASKET

*Cincinnati Art Museum*

Oversize, with flat bottom and bulbous sides; simply bound at the rim of the wide mouth. Coiled technique. The decoration is a handsome composition in brown made up of graduated triangles, jagged on one side, which are joined to form a diagonal band; very small triangles at the bottom increase regularly to large ones at the rim. Interspersed are three simpler oblique bands of zigzags. On the upper half of the exterior of the basket the triangular design is embellished with small white disklike beads of shell. At three points on the rim a row of five larger shell beads is added. Originally, bird feathers further enhanced this basket. A magnificent example of the skill and aesthetic feeling of the Indian basket-weaver at her best. A free and untrammelled imagination is evidenced by the purposeful variations which occur here and there in the design.

POMO TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 31 $\frac{1}{2}$ " greatest diam.

### 545 BASKET

*Cincinnati Art Museum*

Heavily coiled and sturdy, with conventionalized design in brown-black.

PIMA TRIBE, ARIZONA; 19TH CENTURY

SIZE: 3 $\frac{1}{4}$ " h.

### 546 BASKET

*Cincinnati Art Museum*

Covered with minute feathers of a tiny bird, the two colors red and black forming a double zigzag design around the basket. Bead pendants terminating in abalone-pearl and shell disks around the edge complete the decoration. Beautifully made coiled basket.

POMO TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 4" h.





554  
546

556  
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## 547 WOMAN'S CAP

*Cincinnati Art Museum*

Circular, with rounding top and straight sides. Twined technique. The main design motif is a triad of triangles; seven adjoining triangles in a frieze around the center of the top.

HUPA TRIBE, ARIZONA; 19TH CENTURY

SIZE: 3 15/16" h.

## 548 BASKET

*Cincinnati Art Museum*

With straight shoulder. Coiled technique. So-called rattle-snake design.

TULARE TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 4 5/8" h.

## 549 BOTTLE BASKET

*Cincinnati Art Museum*

With flat bottom, a nearly flat shoulder, and a slightly flaring neck. Coiled technique, tightly woven so as to hold water. Decorated with bands of joined lozenges in red-brown and natural tone against a black ground. At the edge of the shoulder red wool and bird's feathers, now much worn, gave a decorative and perhaps significant touch. On the bottom is a motif made of zigzag lines in groups of three.

YOKUT TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 4" h.

## 550 BOTTLE BASKET

*Cincinnati Art Museum*

So-called because it is so finely woven it will hold water. Bands of black have the so-called rattle-snake design in red and yellow, as a running pattern around the shoulder and the body of the basket.

TULARE TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 5 1/2" h.

## 551 BASKET

*Cincinnati Art Museum*

With wide, flat bottom, and a squat body that curves in to a simply bound rim, leaving a wide opening. Coiled technique, very finely woven. The design motifs, triangles and rectangles in a stepped arrangement, are worked in red-brown. A beautiful specimen.

POMO TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 2 1/4" h.

## 552 BASKET

*Cincinnati Art Museum*

With a flat bottom and a sloping shoulder. Coiled technique. The decoration consists of zigzag lines in black on the shoulder and red-brown on the body of the basket. Below is a row of right-angled triangles in dark brown. A minor geometric pattern is seen on the neck.

YOKUT TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 5" h.

With flat bottom, and wide opening with no neck. Coiled technique, with heavier withes used for the coils of the bottom and more delicate ones used for the body of the basket. The pattern is a composite motif made up of triangles and rectangles in black to the upper portions of which small, pale-blue glass beads were sewn. At the top of each decorative design single black bird's feathers still remain and there are also traces of other feathers in between. A string handle has disklike bone beads knotted in. A beautiful example of fine design and skilful workmanship in basket-weaving.

POMO TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 3" h.

With flat bottom and widely flaring sides. Coiled technique. A composite geometric motif in black and red extends up the wall of the basket at four points. In one of the intervening spaces are two interlocked lozenges in black and red. Opposite, the same motif is repeated, with a human figure added below. At the rim is a design of triangles, grouped in threes and also in black and red. This is an excellent example of artistic basket-weaving.

YOKUT TRIBE, CALIFORNIA; 19TH CENTURY SIZE:  $6\frac{3}{4}$ " h.;  $16\frac{1}{2}$ " greatest diam.

With flat bottom and steeply sloping sides. Decorated with horizontal bands of various motifs, such as the human figure, crosses, diamonds and triangles, in red and black.

YOKUT TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 6  $1\frac{1}{8}$ " h.

Flat bottom rounding off into widely sloping sides. Coiled technique. Decoration of concentric bands of geometric motifs, including triangles, in black with one small touch of red-brown. Rim bound in alternating black and natural color.

CHIRICAHUA TRIBE, ARIZONA; 19TH CENTURY

SIZE:  $3\frac{3}{4}$ " h.

With flat bottom, bulbous sides, and wide opening. Coiled technique. The decoration consists of three widely spreading oblique bands made up of terraced elements; the lower half in red-brown, the upper in dark brown, almost black. Many minute white beads attached, and at three points on the rim, rows of four larger, shell beads, laid flat. Traces of feather ornamentation still remain.

YOKUT TRIBE, CALIFORNIA; 19TH CENTURY

SIZE:  $5\frac{1}{2}$ " h.



## 558 BASKET FOR SIFTING MEAL

*Cincinnati Art Museum*

Simply woven, every two withes twined together at half-inch intervals. The scooplike shape is well conceived and very practical for the purpose for which it was made.

YOSEMITE VALLEY, MONO TRIBE; 19TH CENTURY

SIZE: 22" l.

## 559 BASKET

*Cincinnati Art Museum*

With flat bottom and somewhat bulbous sides and wide mouth. Simple and rather coarse weaving. Decoration: two rows of open Maltese-cross forms, six in each row; the lower ones larger with a yellow-brown motif in the center, and the upper ones smaller and undecorated.

MISSION INDIANS, SAN DIEGO, CALIFORNIA; 19TH CENTURY

SIZE: 5" h.

## 560 BASKET TRAY

*Cincinnati Art Museum*

Coiled technique. Decorated with a spiral stepped pattern in dark brown.

SAN XASLOR, ARIZONA; 19TH CENTURY

SIZE: 14½" diam.

## 561 BASKET

*Cincinnati Art Museum*

With flat bottom and flaring sides. Coiled technique. Simple, but effective, pattern of triangles in brown, joined at the points and graduating in size from the bottom to the rim. Some of the small white beads and red bird's feathers which originally decorated the exterior of this basket still remain.

POMO TRIBE, CALIFORNIA, 19TH CENTURY

SIZE: 7¼" h.

## 562 BURDEN BASKET

*Cincinnati Art Museum*

With flat bottom and widely flaring sides. Coiled technique, sturdily made for use in carrying grain or other loads. The decoration, in dark red-brown, simple but well proportioned and placed; on the interior it forms a four-pointed star. Such a basket would be carried on the head, steadied by a pad worn for that purpose.

WASHOE TRIBE, NEVADA; 19TH CENTURY    SIZE: 9 3/8" h.; 17" greatest diam.

## 563 BASKET

*Cincinnati Art Museum*

Expertly made by the coiled technique. White beads and tiny feathers enhance the brown angulated areas which constitute the pattern in contrast with the natural colored areas.

POMO TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 4½" h.

## 564 BASKET

*Cincinnati Art Museum*

With rounded bottom and bulbous sides. Finely woven in buff-colored grass with a brown pattern ingeniously interwoven. Excellent workmanship in the twined basket technique.

YOKUT TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 6" h.

## 565 COOKING BASKET

*Cincinnati Art Museum*

Tightly twined, and made waterproof with pitch.

HUPA TRIBE, ARIZONA; 19TH CENTURY

SIZE: 3 $\frac{1}{4}$ " h.

## 566 BASKET

*Cincinnati Art Museum*

With flat bottom and a high neck. Coiled technique. Four angularized ogees in black run from lip to base; in the center area of each is the figure of a man. Between each pair of ogees is a simple cross, in black.

APACHE TRIBE, GILA RIVER, ARIZONA; 19TH CENTURY

SIZE: 8  $\frac{7}{8}$ " h.

## 567 BOWL BASKET

*Cincinnati Art Museum*

With small flat bottom and sloping sides. Coiled technique. There are four stepped decorations starting at the bottom of the basket and following the curve of the wall obliquely to the rim. These are in dark red-brown color.

POMO TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 3  $\frac{5}{8}$ " h.

## 568 BASKET

*Cincinnati Art Museum*

Flattened shape, pointed at the bottom, and at the top curving in to a simply-bound lip. Simple warp and weft weaving, with a diagonal design in red and black.

CHITIMACHE TRIBE, LOUISIANA; 19TH CENTURY

SIZE: 3 $\frac{1}{4}$ " h. overall

## 569 BASKET

*Cincinnati Art Museum*

Small rounded bottom, and wide, sloping sides. Extra reeds added horizontally to the exterior, serving as part of the decorative effect. Color decoration consists of a band of zigzags in dark reddish-brown near the rim and a minor stepped band of the same near the bottom.

POMO TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 4  $\frac{1}{8}$ " h.

## 570 BASKET TRAY

*Cincinnati Art Museum*

Flat in center, with widely sloping sides. Coiled technique. Decorated in brown with a continuous radiating pattern ingeniously conceived. The rim is interestingly bound in a braided technique. Typical of the ritual baskets made by the Pima Indians.

PIMA TRIBE, ARIZONA; 19TH CENTURY      SIZE: 3 $\frac{3}{4}$ " h.; 13 $\frac{1}{2}$ " greatest diam.



## 571 BOWL BASKET

*Cincinnati Art Museum*

With flat bottom and flaring wall. Coiled technique. Tightly woven. Simple zigzag band near rim, in black and reddish-brown, with a minor staggered line motif at intervals below.

YOKUT TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 6 $\frac{1}{4}$ " h.

## 572 BOWL BASKET

*Cincinnati Art Museum*

With flat bottom rounding off into sloping sides. Coiled technique. Black center, with radiating stepped spirals, and interspersed human and animal figures, also in black. Edge bound in alternating black and natural color.

CHIRICAHUA TRIBE, ARIZONA; 19TH CENTURY

SIZE: 4" h.

## 573 BASKET TRAY

*Cincinnati Art Museum*

With flat center and widely sloping sides. Coiled technique, using stout, coarse materials. Five-pointed star in center in yellow-brown outlined in red-brown; the rest of the basket in natural color, except for the rim, which is bound in yellow-brown and red. One of the simplest of Indian baskets, yet showing a definite feeling for decorative design.

MESCALERO TRIBE, NEW MEXICO; 19TH CENTURY

SIZE: 4  $\frac{1}{8}$ " h.

## 574 BOWL BASKET

*Cincinnati Art Museum*

Wide, shallow form. Twined technique, woven of rather coarse materials. A brown center motif of a solid disk with eleven spiralled points, and seven concentric bands in brown between the center and the rim.

WEITCHPEC TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 7" h.

## 575 BASKET

*Cincinnati Art Museum*

Flat bottomed; sloping sides; decorated with a stepped motif in black.

YOKUT TRIBE, CALIFORNIA; 19TH CENTURY

SIZE: 13 $\frac{3}{4}$ " diam.













